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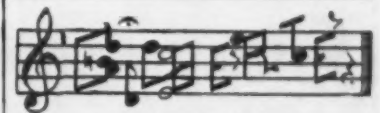
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# MUSICAL COURIER

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WHOLE NO. 1789.



## FIRE DESTROYS SCENERY OF MOSCOW OPERA HOUSE.

Wagner Decorations and Other Sceneries Ruined by Real "Feuerzauber"—The Art of Russian Dance—Kurt Schindler Visits Moscow.



Moscow, May 20, 1914.

One of the most beautiful sights of Moscow always has been the Theatre Esplanade, with the large building around it and a lovely garden with fountains and flowers in the middle of it. The Imperial Opera House with its row of columns and a symbolic statue on its top appears in the full of its splendid beauty when viewed from the garden. The Imperial Theatre for drama, on the right, is of ordinary architecture belonging to former times. But the Moscow people like it, as Russian dramatic art found there its artistic development and rose to the heights it has attained at present.

On May 16 a fire broke out near the Esplanade. This was an event which stirred up the population of the town to tremendous excitement. Crowds hastened to witness the conflagration. The burning house was the Dramatic Theatre, on the right of the Imperial Opera House. In

dance. Today dancing must be placed in the same rank with other branches of art. While Prof. Jacques Dalcroze and Isadora Duncan started this renaissance of the dance, our Russian dancers really spread it all over the world and set the nations to posturing rhythmically and to twirling their toes gracefully.

### RUSSIAN DANCING SCHOOLS.

We have splendid dancing schools in St. Petersburg and Moscow. Besides the Imperial Ballet School there are several private institutions of the choreographic art, among them that of Lydia Richard Nelidowa requires especial commendation. She was an eminent dancer at the Imperial Ballet herself, but now is retired and devotes herself entirely to teaching.

The great number of pupils at her school, and moreover a long list of those waiting their turn for admission, is the

As a wind up they had for the close of the evening a "Dionysian Festival" in the old Grecian style, a very interesting and beautiful spectacle.

### KURT SCHINDLER IN RUSSIA.

The musical phenomenon of Americans seeking music in Russia is again represented in a visit by Kurt Schindler, director and conductor of the Schola Cantorum in New York. An astonishing thing is his intimate acquaintance with the music of such masters as Rimsky-Korsakoff, Borodin, Moussourgsky, Rachmaninoff, Gretshanihoff and others. His present visit resulted in Mr. Schindler's securing much new material. He attended church services of the Synodal Choir and of the famous choir of Alexander Archangelsky. Gretshanihoff's cantatas were sung, among other things.

Russian folksongs seemed to interest the visitor espe-

DIONYSIUS FESTIVAL PERFORMED BY PUPILS OF MME. NELIDOW'S DANCING SCHOOL.

THE FIRE AT THE IMPERIAL THEATRE IN MOSCOW.



THE THEATRE ESPLANADE. THE CORNER WHERE THE FIRE BROKE OUT IS MARKED (X) IN THE PHOTOGRAPH.

PUPILS OF MME. NELIDOW'S DANCING SCHOOL ON THE STAGE OF THE THEATRE SOLODOWNIKOW.

a few minutes the fire spread beyond the building in all directions. Thanks to the efforts of the firemen the stage and the hall of the Dramatic Theatre were saved, but the beautifully painted settings for operas and ballets of the Imperial Opera House, nearly 180 pieces of decorative art, were burned to ashes. The loss amounts to about a half million of roubles (\$250,000). Among the paintings were works by illustrious artists.

For next season the repertoire of operas and ballets will have to be much curtailed, as the new stage scenery cannot be ready in so short a time. The Wagner decorations were among those lost. The Moscow public will feel deeply and for a long time the effects of the disaster caused by the fire.

### RUSSIAN DANCING ART.

The love of dancing lives in the hearts of men. Every soul experience can be expressed by rhythmic movements of the body, by gestures and the measured steps of the

best proof of the satisfactory result Mme. Nelidowa has attained with her pedagogics. She has become more and more convinced that no scheme of teaching dancing can be approved which does not obey the laws that govern all good teaching. She possesses the qualities of patience and perseverance and is the moderate reformer, who continues steadily and modestly the search for a better way so as to help her pupils along the road in a kindly and sympathetic spirit.

In April Mme. Nelidowa organized a seance of dances by her pupils on the stage of the Theatre of Solodownikow. She illustrated the technical side of the training of dances, and showed step by step the artistic development of the gestures and manners of moving. The pretty young girls were dressed in light costumes of a delicate rose color and made a beautiful picture on the stage. The audience could easily follow the whole scale of the techniques of dancing and understand that her pupils are on the right road to perfection.

cially, and no wonder, for they are extremely beautiful. One feels the freshness of the fields and woods in them. The melancholy character of the Slavonian tribes enhances the beauty of Russian melodies. Many of us met Mr. Schindler and felt great satisfaction and happiness to find in him an enthusiastic adherent of Russian art and music.

ELLEN VON TIDEBÖHL.

Another London problem of the moment is "Can the capital support two opera seasons?" The answer seems to be in the negative. The success of the "Lane" is clearly purchased at the expense of the "Garden"—and vice versa. —London Bystander.

There was some magnificent ensemble singing by the Sydney (Australia) Philharmonic Society choir at the Bach Passion Music concert on April 8. Mr. Bradley led his little army in triumph to the attack.—Sydney and Melbourne Theatre Magazine.

## WELLINGTON NOTES.

**Cherniavskys to Tour United States—Nordica Had Been in Wellington—Elman Also to Be Heard There.**

Wellington, New Zealand, May 22, 1914.

Away down here in the Southern Pacific the people insist on taking the *MUSICAL COURIER* as their guide, philosopher and friend on all things appertaining to music. Our latest musical visitors were the Cherniavskys, a highly talented trio of young Russians. Six years ago they appeared in London and on the continent, and just before they left for Australia, New Zealand and the East for this tour, the *Telegraph* noted that they were among the few prodigies, who had made good as mature artists, and yet the youngest, Mischel, cellist, is now only twenty years of age. The other two are Leo, violinist, and Jan, pianist; each one is a complete artist, endowed with the rich Slavonic temperament, and finely equipped technically. To meet them they are still boys, boys of irrepressible high spirits, but with boundless ambition and tireless energy. They still practise four hours a day, and hate to be more than a ten minute walk from their instruments, as they are subject to new ideas as to the interpretations of the works comprised in their repertoire, and once they have that idea they cannot rest until they have tried it out.

This was true when they were engaged in watching the Masri children dive for pennies off the bridge at Whakarewarewa, near Rotorua, in this fair country. They had seen the burning earth, the boiling mud holes, and the hot rivers of that dreadful yet fascinating show place and were admiring the grace and dexterity of the girl divers, when Leo had a new idea respecting a reading of a certain passage in one of the Mendelssohn trios, which they play exquisitely. Without more ado he informed his brothers, and back they went to the hotel at Rotorua, and began practice on the trio.

The Cherniavsky boys are Jewish natives of Odessa, in southern Russia. They are touring the British colonies down this way with Maud Allan, the gifted American nature dancer. The combination is a thoroughly delightful one, and the box office receipts are large. I write you this because the Cherniavskys have received a very good offer to tour the United States next season, and will most likely accept. They have toured here, India and the East twice and South Africa once, and everywhere they have been hailed as artists of exceptional ability.

WELLINGTON MOURNS MME. NORDICA'S DEATH.

We were all grieved to hear of the death of Lillian Nordica at Manila. She had visited Wellington only a few weeks before she left for Australia and the East, and had made many friends. She was accompanied to Java by Romaine Simmons, accompanist, and Franklin Holding, violinist. Paul Dufault, the French-Canadian tenor, remained behind in Australia, and made good as a star in his own right under the management of Frederic Shipman.

ELMAN TO VISIT AUSTRALIA.

By the way, the latter manager is handling Mischa Elman, the wonder violinist, who is to visit Australia and New Zealand during the months of August and September.

HARCUS FLIMMER.

## Thibaud's Next Visit.

Among Jacques Thibaud's most successful appearances on his American tour last season—a tour which led to an

irresistible demand for his return—were his joint appearances with Harold Bauer. The French violinist has long counted Bauer among his warmest admirers, and the perfect sympathy with which the two great artists played made their joint engagements events of uncommon interest.

Shortly before Thibaud and Bauer sailed for America, a recital was given jointly in London, and the English critics were lavish in their praise.

Referring to Thibaud's playing on this occasion, the *London Telegraph* termed him "a violinist with few if any rivals," adding, "He plays inimitably as regards both tone and sentiment, his work revealing incomparable ease, purity and accuracy." The *Star* referred to the performance as "splendidly virile, with moments of extraordinary beauty."



A GROUP OF RUSSIAN DANCERS (FROM THE THEATRE MAGAZINE).

(1) Mme. Vassilieva, (2) Mme. Soboleva, (3) Mme. Vassilieva, (4) Mmes. Gontcharova and Vlassova, (5) Mmes. Fokina and Fedorova.

while the *Westminster Gazette* commended both performers in terms of unqualified praise.

The *London Times* was especially enthusiastic over Thibaud's interpretation of the great chaconne of Bach, stating: "It was wonderfully played, with a depth of tone and force of phrase which were truly enjoyable."

Bauer's limited visit to America this fall, and the fact that his tour is already practically booked, will preclude joint appearances with Thibaud, a fact which many admirers of the two artists will regret. The demand for Thibaud's individual appearances, however, is so pronounced that he, too, will be kept almost constantly employed during his American stay. He will be heard with the Boston Symphony Orchestra, with the Philharmonic Society and similar organizations in the East and West, and will be heard in recital the length and breadth of the country.

## JUNE MUSIC IN FORT WORTH.

**Harmony Club and Local Orchestra Give Final Concerts—Recitals of Interest—Local Pianist Composes New Songs.**

Fort Worth, Texas, June 22, 1914.

One of the most brilliant musical affairs of the past season was the closing musicale of the Harmony Club, an annual event complimentary to the associate members and friends of the club. The spacious auditorium of the beautiful Majestic Theatre was filled to its capacity for the occasion and a most meritorious program was given. According to the established custom, only club members appear on these programs and the numbers given on this occasion proved that the membership includes sufficient

talent to justify such a policy. The opening number, a sonata for violin and piano, by Carl Venth, the club's director, was enthusiastically received. Mr. Venth played the violin score, with Mrs. F. B. Lary at the piano. Mrs. Lary is a highly accomplished and pleasing pianist, having studied with Mrs. MacFarland, of New York, and later with Gabriilowitsch. Her work is always of a high order. Marion Douglas, appeared as piano soloist playing the "Rigoletto" paraphrase, Chopin waltz in E minor and "The Maiden's Wish," Chopin-Liszt. Miss Douglas has received favorable mention on so many occasions by the *MUSICAL COURIER* correspondent that it is only necessary to say that her playing was, as usual, excellent. It is a source of pride to Fort Worth that both Mrs. Lary and Miss Douglas received their fundamental training from the late Wilbur MacDonald, an honored teacher of this city. Mrs. Frank Morris, as contralto soloist, sang a Rossini aria from "La Donna del Lago." Her beautiful rich voice and gracious personality make her a pleasing singer. Much interest centered in the rendition of the cantata, "Myth Voices," by the Club chorus of fifty voices under the direction of Carl Venth. "Myth Voices" was written by Mr. Venth as a song cycle for four voices, but he has rearranged it for the Harmony Club as a cantata for ladies' voices with soprano and contralto solos. The chorus deserves great praise for the excellent singing of this rather difficult work. Under the able direction of Mr. Venth the balance of tone, clear enunciation, and beautiful shading were indeed commendable. The soloists were Mrs. W. C. Bryant and Mrs. W. D. Smith, sopranos, and Mrs. H. M. Brindley and Martha Lightfoot, contraltos. Without exception the solos were most capably handled, the club feeling a very justifiable pride in the work of its splendid singers.

This musicale marked the close of a most successful year's work during which the Harmony Club has proved its right to consideration as an important factor in

the musical and civic life of Fort Worth. The Artists Concert Series, begun by this club several seasons past, has been placed on a broader and firmer basis, the artists presented this season including Frances Alda with La Forge and Casini, Mme. Schumann-Heink, Mischa Elman and Oscar Seagle. The three club concerts have been of high standard, while the regular work has made splendid progress. The active membership numbers seventy-five, with three departments, choral, piano and voice, while this season's associate membership has reached over five hundred. At the recent election of officers, Mrs. J. F. Lyons was made president for the eleventh consecutive term with associate officers as follows: first vice-president, Mrs. R. I. Merrill; second vice-president, Mrs. W. B. Tyler; recording secretary, Helen Bowman; corresponding secretary, Mrs. Frank Morris; treasurer, Mrs. E. Fechner; librarian, Mrs. H. L. (Continued on page 19.)



## JUNE RECITALS IN KANSAS CITY.

Many Interesting Recitals Indicate High Musical Standard—Organists Form Association.

Kansas City, Mo., June 19, 1914.

This is the season of pupils' recitals, and judging by the number and the high quality of programs presented, Kansas City must be very much of a musical city.

Ida Simmons presented Gertrude Shackelford in a piano recital, Saturday afternoon.

Sarah Ellen Barns presented Elizabeth Nisbet in a piano recital, Monday evening.

Anna St. John presented six pupils in a piano recital Tuesday evening.

Margaret Fowler Forbes presented her violin pupils Tuesday evening at All Souls' Church.

William H. Lieb, our veteran voice teacher and singer, gave two pupils' programs during the week at the Rockwell Home in Marlborough Heights. For more than thirty years Mr. Lieb has been an active musician, both as a singer and teacher.

Elizabeth Fry presented a long program by her piano pupils at the Y. W. C. A. Auditorium, Wednesday evening.

### ASSOCIATION OF ORGANISTS FORMED.

Kansas City has a new organization called "The Kansas City Association of Organists." It promises much of pleasure and benefit to all members. Through its activity the public library has already added a library of organ music. Programs are to be given monthly in various churches by members of the club, after which informal discussions of interest to artists and musicians generally will follow.

Harriet Barse, Helen Kittle, Amy Winning, Hans C. Feil, Alfred G. Hubach and Edward Kreiser have contributed to programs during the past year.

The officers for the coming year are: Lawrence W. Robbins, president; Franklin P. Fish, vice-president; Harriet E. Barse, second vice-president; Alfred G. Hubach, secretary-treasurer; Edith Chapman, Hans Feil, committee. GENEVE LICHTENWALTER.

### The Festival at Cologne.

Under the direction of Gustav Brecher and with the co-operation of Conductors Hans and Otto Lohse, a number of festival performances are being given at Cologne Opera House. The series opened with a performance of "Der Freischütz," conducted and stage managed by Pfützer.



EDYTH WALKER,  
The star of the Cologne festival.

Then followed a special gala performance in honor of all the German burgomasters who had met for convention. This performance was conducted by Gustav Brecher, and had the first act of "Oberon," the first act of "Figaro" and the last act of "Meistersinger." The chorus for the "Meistersinger" numbered over three hundred people. The principal events of the series were the two performances of "Tannhäuser," which were given on the 19th and 21st inst. The cast included Ullus, Carl Braun, Braungeest, of the Berlin Royal Opera (who sang a glorious Wolfram), and the specially featured star of the whole festival, Edyth



OPERA HOUSE AT COLOGNE.

Walker, the unsurpassable Elizabeth. The pilgrims' chorus was sung (out of compliment to Miss Walker, who is persona grata at Cologne, and to Conductor Brecher) by that world famous choral organization, the Cologne Männergesangsverein. Among the visitors at the festival was Maestro Cleofonte Campanini, who went especially to hear Miss Walker, the leading dramatic soprano of his next year's season in Chicago.

### Mme. Hudson-Alexander Narrates.

While in England, Caroline Hudson-Alexander became well acquainted with Mary Anderson Navarro, the well known American actress. "She is a delightful woman, whose beauty of character appeals to every one," says the soprano; "I remember a little story she told me of an incident which she cherishes among the events connected with her career in America. She was crossing the country and had left her train at some point in New Mexico to break the journey. At a florist's she bought a bunch of beautiful lilies and went to a little church established in pioneer days by the Franciscan Fathers, to lay the flowers on the altar of the Virgin. She was gown in white, and as she knelt an old Spanish priest entered the church. He gave one look at the altar, then hurried outside to spread the glad tidings that a miracle had occurred and that the Blessed Virgin herself was paying the church a visit. The story was told the actress a few days later, the aged priest, in the meantime, having made the vision the subject of a sermon to his congregation."

"Oratorio and recital work offer an abundant field for the singer," declares Mme. Hudson-Alexander. "The organization of oratorio and recital clubs in even the smaller cities is elevating musical tastes and standards all over the country. No young singer who aspires to high achievement need hesitate to enter the recital field. The rewards, both financial and artistic, are ample."

Mme. Hudson-Alexander will devote all of next season to her concert work under the management of London Charlton, who directed her tours for several seasons.

### South America Likes Music Machines.

[From the South American, May, 1914.]

That the talking machine has proved to be a "real missionary of art" on the savage frontier line of Brazil and Bolivia is declared by Adolfo Baillavian, Consul-General of Bolivia, who observes:

"Several years ago I served as one of the Commission of Demarcation of the boundary line between Bolivia and Brazil, and my official duties as such took me into the heart of the district of the upper Amazon, which, as you know, derives certain of its important tributaries from the Cordilleras, within the confines of Bolivia. There my colleagues and I were brought into contact with the real savage life of the region, and one of the most cheerful reminders of home and civilization which I came across was the festive Gramophone. And the way in which the overseers and engineers and rubber operators and the native Indians, alike, responded to the records of Melba, Tetrizini, Constantino, Bonci, Caruso and Scotti indeed impressed upon me the fact that 'music makes the whole world kin.' I do not exaggerate when I say that the records of

the world's greatest artists are as much in favor among the elements of population one encounters in the Upper Amazonas country as among the cultivated circles of the average drawing room in any North or South American city. Those engaged in the industry of the Upper Amazonas region, whether white or Indian, literally will hesitate at no expenditure in the acquirement of a phonograph or a set of records wished for. Because the instruments—unlike pianos or players—are easily to be transported over the dense river country they are in great demand in that section, as, indeed, they are throughout the cities and the other and civilized interior districts of Bolivia.

"Pianos of every grade, and more especially of the higher grades, find an easy market in the larger cities of the Republic of Bolivia, and while American pianos have found their way into the homes of some of the wealthier residents of La Paz, the capital; Potosi, the great silver-mining centre; Cochabamba, Sucre and Oruro, the European makes have held the position established by them many years ago. Abundant opportunities, however, await in my country the American exporter of pianos."

### Dan Beddoe as Acis.

A few press notices accorded Dan Beddoe after his splendid singing of the role of Acis in Handel's "Acis and Galatea," are herewith reproduced:

The work is planned mostly for the solo singers; the chorus has few opportunities. The solo singers need not only a sound and efficient technique, but also a special understanding of and familiarity with Handel's style. These were shown last evening in the fullest measure by Dan Beddoe, tenor.—New York Times.

Mr. Beddoe's singing and that of the chorus of three hundred well balanced, euphonious and admirably obedient voices were, in fact, the only inspiring features of the concert.—New York Tribune.

Mr. Beddoe, past master of the art of oratorio singing, in splendid voice, was a delight from first to last as Acis.—New York Evening World.

Mr. Beddoe deserves commendation.—New York Evening Post.

Mr. Beddoe's rendering of "Love in Her Eyes" was admirable.—New York American.

### Visanska to Return Early.

Daniel Visanska, the well known violinist and teacher of New York and Philadelphia, announces that he will return from his European trip September 30, on the steamship Vaterland, as a number of his pupils are desirous of beginning their studies the first of October.

### Sara Heineman Sails.

Sara Heineman, the dramatic mezzo-soprano, sailed for England on the Vaterland yesterday, July 7. Mme. Heineman will remain abroad until late in September.

### Discipline.

A talent for the violin  
Must be a long time nursed;  
And so you must, when you begin,  
Play second fiddle first.

—Puck.

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# GERMAN CITIES MUSICALLY JEALOUS OF ONE ANOTHER.

Quarrel Between Cologne and Düsseldorf—Threatened Extinction of the Famous Nether-Rhenish Music Festivals—Pomeranian Music Festival—The Swedish Chorus "Olympia" in Berlin—An Afternoon at George Hamlin's.

Jensen St., 21,  
Berlin, W., June 29, 1914.

For nearly a century Cologne, Düsseldorf and Aix-la-Chapelle worked together harmoniously in giving the annual Nether-Rhenish music festivals, which always have been justly counted among the most important events of the kind in Germany. Unfortunately, of late a rivalry has sprung up between Cologne and Düsseldorf—a rivalry which now bids fair to sound the death knell of these famous annual festivals. The public interest and patronage always has been great but the jealousy of the two cities, which started a few years ago, culminated in a complete break this year, with the result that Cologne did not participate at all in the recent festival held at Düsseldorf; and not only that—Cologne even went so far as to start an independent Beethoven festival of its own on the third day of the Nether-Rhenish festival at Düsseldorf. The old adage, "united we stand, divided we fall," applies to these rival towns, for there was a marked falling off in attendance and general interest as the result of the break. This is to be deplored, for these annual festivals have been of far reaching influence and importance. The festivals were inaugurated ninety-seven years ago.

## THE PROGRAM AT DÜSSELDORF.

### FIRST DAY, MAY 31.

Requiem .....Verdi  
Pathetic Symphony .....Tchaikowsky

### SECOND DAY, JUNE 1.

Coronation hymn, Zudok the Priest, for chorus, orchestra and organ .....Handel  
B flat major concerto for piano .....Brahms  
Soloist, Elly Ney.  
Lieder with piano accompaniment .....Brahms  
Cantata, Nun ist das Heil .....Bach  
Eroica Symphony .....Beethoven

### THIRD DAY, JUNE 2.

G major symphony .....Haydn  
Violin concerto .....Beethoven  
15th Psalm .....Bruckner  
Ballet suite .....Reger  
Burlesque for piano and orchestra .....Strauss  
Finale from the Meistersinger .....Wagner

These programs have been much criticized. The performance of the "Meistersinger" excerpt, in particular, has come in for a very large share of flaying. It is difficult to understand why the management should place this on their program, in view of the fact that the opera is so popular and so often given on the stage, where it belongs, all over Germany. There were also many protests against the rendition of Tchaikowsky's well worn symphony and many critics complained bitterly that the moderns were so sparingly represented; and as to novelties, there were none at all.

The performances themselves were all of a very superior order and called for the warmest words of praise only. Carl Panzner, the most important factor of the musical life of Düsseldorf, was the festival conductor and his local orchestra had been augmented to 123 musicians, the extra men having been recruited from other important towns. The chorus, 653 strong, also had been augmented with forces from Elberfeld and Barmen. Panzner is a temperamental and individual conductor and a man of strong personality. He lays stress on decided accents and powerful climaxes. One rarely hears better and more impressive readings of the "Pathetic" and "Eroica" symphonies. He

was also splendid in the choral works and in the modern numbers. At the conclusion of the program on the third day a great ovation was tendered the popular conductor.

## POMERANIAN MUSIC FESTIVAL.

A small town on the Baltic possessing only 26,000 souls also has aspired to have a music festival and with very flattering results. To be sure, the participants were all from Berlin. The Philharmonic Orchestra under Hildebrandt played on two consecutive days Wagner and Beethoven programs. The former comprised the overtures to the "Flying Dutchman," "Tannhäuser," "Meistersinger," "Tristan" and "Parsifal," also excerpts from "Siegfried," "Walküre" and "Parsifal." The Beethoven program consisted of the third "Leonore" overture, the violin concerto, played by Carl Klingler, of Berlin, and the "Eroica" symphony. A lecture on Wagner and his works, by Leopold Schmidt, the well known Berlin critic, preceded the Wagner concert. The festival was opened with a program of Loewe's ballads, which were to have been sung by that master singer, Johannes Messchaert, but he was taken ill at the last moment. A substitute was found in J. von Raatz-Brockmann. The latter found, to his cost, that it is not a grateful task to substitute for a Messchaert; however, he made on the whole an excellent showing. The second evening was given up to a performance of choral works, the services of the Berlin Cathedral Chorus under the leadership of Brühl having been secured.

The program was of historical interest and was in three parts: first, the old Italian; second, Bach; third, the moderns. It was a well chosen program and calculated to give an excellent idea of the development of church music. It was, indeed, for a town of 26,000 inhabitants, a notable achievement.

## ROYAL OPERA CLOSES.

The Berlin Royal Opera closed its doors for the season with a performance of Richard Strauss' "Rosenkavalier." The chief attraction of the evening was Frieda Hempel in the role of the Marshal's Wife. Hempel sang magnificently and was tendered an ovation. Lola Artôt da Padilla was a charming Octavian and Knüpfer was imitable as Ochs von Lerchenau. The performance was conducted by Edmund von Strauss. On this occasion Therese Rothauer made her farewell appearance on the stage of the Royal Opera. For twenty-five years she has been a member of the personnel and a great favorite of the Berlin public. The role of Anina, which she sang, is not one that affords great vocal or dramatic possibilities but the artist gave a most individual and convincing delineation of it. At the close of the second act the stage was transformed into a veritable flower garden in honor of the popular singer. At the end of the performance Count von Hülsen, the Intendant of the Royal Opera, presented Frä. Rothauer with a signed photograph of the Kaiser and also one of himself.

## A FAMOUS SWEDISH CHORUS.

The famous Swedish male chorus, "Olympia," has been singing in Berlin with great success. They spent several days in Berlin and during their stay sang before the Kaiser in the Marble Hall of the palace. The Emperor and Empress, the Crown Prince, the Swedish Ambassador, Count Taule, the Bavarian and Grecian Ambassadors and numerous other distinguished personages were invited to attend the concert. The program included the "Watch on

the Rhine," which the choir had studied especially for this occasion, and several numbers by Swedish composers. By special request of the Kaiser several well known Swedish folksongs were also sung. After the concert the Swedish Ambassador introduced the conductor, Hulquist, and several prominent members of the court to the Emperor, who received them most cordially, declaring that he had rarely heard such a well drilled body of singers.

## THE HAMLINS ENTERTAIN.

Mr. and Mrs. George Hamlin entertained their many friends in Berlin at an afternoon reception on Thursday. The American tenor, recently returned from his visit to London, where he sang with such remarkable success, was in the best of good humor and let himself be persuaded to sing a number of arias for the pleasure of his guests. His first selections were from "Butterfly," which he rendered with great dramatic power, and later he and Helen Stanley, who has just returned from America, were heard together in a duet from the "Jewels of the Madonna." The two artists, who appeared together in this opera on the Chicago stage, sang with electrifying effect, Hamlin's robust, perfectly controlled tenor voice being remarkably well offset by the beautiful, flutelike quality of Miss Stanley's organ and both entered into their work with such passion and abandon that the listeners were carried away in spontaneous enthusiasm.

## NOTES.

It is rumored here in certain quarters that Dr. Muck is to go to Boston for only one season more and that he will then return to Europe for good and accept the position made vacant by the death of Von Schuch in Dresden. There also is a report abroad to the effect that Muck will go to Vienna as director of the Imperial Opera there. There is no proof thus far for either of these assertions. Certain it is, however, that a strong personality is needed in Dresden and it is also generally supposed here among those familiar with operatic conditions that Gregor's position in Vienna has become untenable. Muck will not conduct the Mozart performances at Salzburg as has been repeatedly announced. Weingartner has been engaged in his place.

Jean Sibelius has composed a pantomime entitled "Scaramouche." The opera houses of St. Petersburg, Christiania and Helsingfors will probably produce the work next season.

Eleanor Spencer is taking a four weeks' rest at Bad Nauheim in order to refresh herself after her American tour of last season and to be in the best of condition for the coming season's return tour.

Prof. Rudolph Schmalfeldt has had a busy season of teaching with very satisfactory results. Of his pupils Frä. Schuffelhauer has been engaged as first youthful dramatic soprano at Bernburg; Freiherr Wolf von Stenglin as heroic tenor at Cottbus; Fritz Sturm, as lyric tenor in Neisse and a former pupil, Freiherr Hans von Stenglin, a brother of the tenor above mentioned, who has been singing for the past year at Dessau, has been reengaged for that stage at an increased salary. Fritz Sturm recently sang in a concert in Ludwigshafen bei Mannheim with decided success, when the local press praised his voice and his control of it in enthusiastic terms. LURA E. ABELL.

## Frieda Hempel Wins Praise in Germany.

Cable messages just received by Annie Friedberg, of New York, manager of Frieda Hempel, report the Metropolitan Opera soprano's latest triumphs at the special festival week at Frankfurt-on-the-Main, Germany.

Local German newspapers gave the following praise to Miss Hempel:

First of all must be named Frieda Hempel, who is known in our concert halls, where she gave memorable treats. Yesterday her performance as Rosine was a glorious triumph from beginning to end. The first aria, which she sang with admirable bravura, brought forth a veritable ovation, which was hardly surpassed after she sang "Il Baccio" in the second act—her intimate vocal art and charming acting brought storms of applause—in fact, it seemed as if the public wanted everything repeated. The house could have been sold out three times in spite of the high prices, and in consequence the whole performance had to be repeated during the week.—Kleine Presse.

Frieda Hempel, as one of the special guests, won veritable triumphs through the highest culture of art which is represented in Miss Hempel's beautiful singing.—Lokal Anzeiger.

It was a wonder that the prices were not three times as high, owing to the cast of such stars as Hempel, Jadowner and Forsell. The success of the evening showed full appreciation of the public. One can safely say that Hempel was "the" star; her Rosine is a most fine and charming impersonation. Her bell-like coloratura tones came like fireworks, perling and stirring like the chirping of the bird. The climax was reached in the Ardit waltz, given in the second act.—General Anzeiger. (Advertisement.)

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\*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.  
MARGARET MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.  
\*HELENA FORTI, soprano, Dresden Royal Opera.  
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THE WAGNER THEATRE AT BAYREUTH.

CARL PANZNER,  
The conductor of the Ninetieth Nether-Rhenish Music Festival recently held at Düsseldorf.THE ELBERFELD STRASSE,  
One of the principal streets of Düsseldorf.**Spooner Likes Near-to-Nature Life.**

Philip Spooner, the American tenor, is a great believer in out of door life for the singer. He is familiar not only with many of nature's attractive haunts in his own country, but has oft braved the difficulties of strenuous mountain climbing in the Swiss Alps. Mr. Spooner, although for eight years a resident of New York City, is in reality a Westerner and of an exploring disposition; he says that he likes to seek out unbeaten and unfrequented places, so this year he will follow out this plan, while in Switzerland, and avoid the more visited sections.

Although his present trip—he sailed for Europe on the Mauretania, July 7—will be for the most part one of rest and diversion in "climbing," after his busy season just

closed, he will appear at several musicales in Paris and London.

Mr. Spooner will attend the Mozart celebration in Salzburg also, as he is an ardent admirer of the Austrian composer and includes many Mozart compositions in his repertoire.

The tenor expects to return to America about September 1, as his concert tour in the Middle West begins the last week in September.

**LINDSBORG PLEASSED  
WITH MUSICAL SEASON.**

Foreign and Local Talent Has Provided Good Programs—  
Two Well Known Musicians Move to Kansas  
City—New Teachers at Bethany College.

Lindsborg, Kan., June 15, 1914.

The musical season is practically over. A series of graduating recitals at the Bethany Conservatory of Music were well attended and the performers showed good musicianship and training. The past year has been a very successful one. Not only have such artists as Alice Nielsen, Christine Miller, Gustaf Holmquist and many others appeared here, but the work of the local organizations has been par excellence and has given much pleasure. The Musical Art Society, E. Haesener, conductor, with the assistance of the Bethany Symphony Orchestra, has presented Spohr's "Last Judgment," MacFarlane's "The Message from the Cross," and programs of a miscellaneous character. The Symphony Orchestra, under the direction of Forrest Schulz, has furnished some splendid concerts, at which the Schubert "Jupiter" symphony, "Rosamunde" overture and various modern works were performed. The Oratorio Society rendered Handel's "Messiah" three times during Easter week, and the well-known concerts of the Bethany Band, under the direction of Hjalmar Wetterstrom, have always met with favor.

**TWO MUSICIANS MOVE TO KANSAS CITY.**

Forrest Schulz, teacher of violin and conductor of the Bethany Symphony Orchestra, has resigned his position here and will locate in Kansas City. Mr. Schulz must be given credit for the good work the Symphony Orchestra has been doing the last few years, and it is with regret that his friends see him leave Bethany.

Floyd Robbins also resigned as teacher of piano at the Conservatory and will locate at Kansas City, Mo.

**NEW BETHANY COLLEGE INSTRUCTORS.**

Arthur E. Uhe, of Winnetka, Ill., has been selected to succeed Mr. Schulz as teacher of violin at Bethany College. Mr. Uhe is a pupil of César Thompson, of Brussels, and won the first prize at the Brussels Conservatory. He was Thompson's assistant for two years. Mr. Uhe appeared here in recital last week and created an excellent

impression. He possesses an unusual technic and played his numbers with deep musical insight, the most of which were played without accompaniment. Judging from the applause he received he has won already the good will of the public here. The program was as follows: Sonata, D major, Handel; aria, "Doloroso," Vivaldi; andantino, Martini; "Capriccio," Schindler; air for G string, Bach; adagio pathétique, Godard; prelude and allegro, Pugnani-Kreier; three caprices, Locatelli-Paganini.

Thure Jäderborg has accepted the position as teacher of voice at Bethany College to succeed E. H. Malloy. Mr. Jäderborg taught here several years ago, but has been studying the last three years with Warren Shaw, the well-known singing teacher of Philadelphia. E. A. H.

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4 Via Boccaccio,  
Milan, Italy, June 16, 1914.

If two or three burly New York policemen should drop into Milan they would have an enjoyable chuckle at the way a socialistic disturbance is being handled by the police force and all of the royal army that is quartered in this city. At present and for two days past the city has been at the mercy of several bands of rowdies who call themselves socialists. In Ancon, last week, a soldier who was being stoned by a crowd of socialists, drew his gun and fired, killing two men. This present upheaval in all Italy is a demonstration of the indignation of the Socialists against such brutal action by the army. Therefore the great, busy Piazza del Duomo here in Milan has been the scene of several curious "mix ups" between the royal troops and a lot of tattered citizens who tore up the pavement to provide themselves with ammunition. When the soldiers charged, the stones flew, and then the crowd scattered to be "shooed" away by the cavalry. Few arrests have been made and no deaths or bad injuries reported in Milan, but the car lines and business houses are tied up and life artistic, life everything else, is at a standstill. Tomorrow, it is believed, the anger of the socialists will have been sufficiently appeased, and work by students and teachers may be resumed.

#### A RESTORED OPERA HOUSE.

The most interesting musical event of the season has been the reopening of the celebrated Teatro Carcano as an opera house. This ancient theatre has been famous for its unequalled acoustics for more than two hundred years. It was the home of Italian opera in Milan long before the greater La Scala Theatre, which dates from 1778, was built, and even afterward it continued to be an opera house until ten years ago when it was converted into a moving picture show house. Recently, however, it has fallen into the hands of an energetic company which has entirely renovated the decoration on the auditorium and built a new facade on the street. Modern stage machinery and dressing rooms have been installed and on Saturday, June 6, the old theatre was reinaugurated as the home of a first class opera company.

The opera was Puccini's "Tosca" and the artists were Poli-Randaccio, Garbin and Viglione-Borghese, all old favorites at La Scala. The first interest of the audience was for the house. There were comments about the decoration and arrangement of the interior, but most of all were the architects congratulated on having practically rebuilt the old theatre without in any way destroying the celebrated acoustic qualities. It is an intimate sort of an opera house and if the "Tosca" performance is a sample of

## MILAN MUSIC STOPPED BY SOCIALISTIC STRIFE.

Citizens and Soldiery War in the Streets—An Ancient Opera House Restored—Activity of American Singers in Italy—What the Galleria Gossips About.

the offerings to come then seats will be hard to secure, for the demand will be great. All the artists felt that they were taking part in an important performance and played in an inspired fashion, the leading three singers being recalled time and again after each act.

The next opera will be "Rigoletto," for which fine singers are promised. This theatre was the scene of many try-out performances and among other operas which first were presented to the public at the Carcano was Bellini's "Norma."

and some to London, but the greater majority have arrived in Milan to work some, rest some and make a few records for phonograph companies. This is the dull season for the songsters, but it is a necessary one as well and so there is a crowd in the Galleria every afternoon chatting and talking of the past season and the one to come. And no one seems to worry because there is no work at hand.

#### NOTES AND COMMENTS.

At the Fossata Theatre on June 11 "The Queen of the Roses," by Leoncavallo, was given. This little operetta seems to be a favorite with Italian people but the writer can see no merit in either music or libretto.

Marie Mohler, of Omaha, Neb., who has been abroad for several years and has been preparing for grand opera under the lamented Lombardi in Florence, came to this city in the early part of the year. She has abandoned her musical ambition for the present as she will be married in the early autumn to Mario Sawna, a civil engineer and a descendant of the old Strozi family. They will make their home in Milan in a snug apartment on the Corso Venezia, and intend to spend their honeymoon motoring through Switzerland.

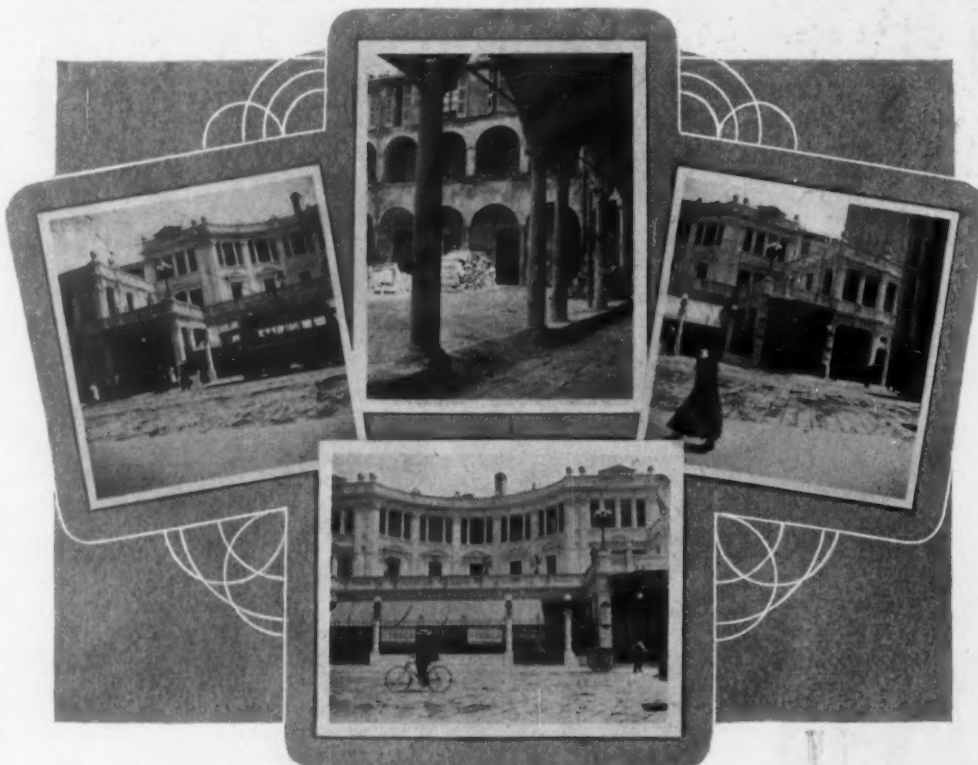
Signor Gatti-Casazza, of the Metropolitan Opera Company, was here on the 11th, and will return to Paris this week.

The operas that have been decided upon for next season at the Scala are: "Rigoletto," with Lydia Lipkowska as Gilda, Cesa-Bianchi, tenor, and Gileffi, baritone; "Giocanda," with Cecilia Gagliardi, Cesa-Bianchi and Gileffi; "Loreley" (by Catalini), sung by Salomea Krucenisky and tenor Di Giovanni

(Johnson); "Notte di Leggenda," with Cecilia Gagliardi in the cast; also "Tre Maschere," by De Lara.

The opera, "Notte di Leggenda," is by Franchetti and the libretto by Forzano and it will be presented for the first time at the Scala. "Tre Maschere" also will be a novelty of the season. A number of artists have already been engaged, among them Lipkowska. It will be her first appearance at the Scala.

The Reale College for girls had its annual musical examination last week, in which Misses Rignani, Fanna and Giuscchio excelled. They were from the schools of Appiani, Anforx and Frugatta. Besides these there were contests for two, four and eight hands on the piano, clos-



Reading from left to right: (1) Left half of Teatro Carcano. (2) The rear of the Teatro Carcano. This joins the stage and has not been remodeled but remains as when originally built, over 200 years ago. It was occupied by the company and employees of the theatre. Today it is still inhabited by employees and used as a storage house for scenery. (3) Right half of Teatro Carcano. (4) The renovated facade of the ancient Teatro Carcano, which was the home of opera in Milan before La Scala was built in 1778. Even after the advent of La Scala many new operas had their premiere at the Carcano; among these was Bellini's "Norma."

Accompanying are two photographs which I took of the Carcano several days ago. One shows the new facade and the other the part adjoining the stage, which has been left as originally built. In it were the dressing rooms of artists and the lodgings of employees of the theatre. Now it is still inhabited by scene shifters, etc., and part of the old structure has been made into a storeroom for scenery not in use. Two other photographs are also shown.

#### SCALA CONCERTS CLOSE.

The last of the symphony concerts by the La Scala Orchestra were given on May 30 and 31, under the direction of Arthur Nikisch. In spite of excessively hot weather both concerts played to packed houses and the management



From The Theosophical Path.

PALMS AT MADONNA DELLA ROTA, BORDIGHERA.



From The Theosophical Path.

AN HISTORIC CASTLE, BORDIGHERA.



ing with a good chorus. A piece, "Musical Impressions," by Maestro Aufossi (inspired by fragments of Pascoli) was a new composition that scored a success.

Marcella Kraft, of the Munich Opera, has postponed her visit to Milan for another month, in order to fill several engagements in Germany and Bavaria.

Lehar's "Merry Widow" was the attraction at the Fossata Theatre on June 15, and drew a good house, as this operetta always does in Italy.

The Italian delegates to the fifth International Congress of the Societies of Music at Paris were Valietti Barini and Fausto Torrefranco (of the University of Rome), who represented the Italian Government.

Lyric-scenic spectacles are becoming popular here. It is announced that in the latter half of July (and in the Arena at Milan), a large company will give "The Moors of Valenza," the posthumous opera of Ponchielli, whose most recent performance was at Monte Carlo. Maestro Mugnone will direct and Ansaldo, the mechanical head of the Scala, was asked to prepare the stage setting. He declined for reasons of health.

J. D. (Giovanni) Sample, tenor, began an engagement at Arona, on Lake Maggiore, in "Il Trovatore." Later he will be heard in other operas.

On June 2 the opera "Il Quattro Rusteghi," a musical comedy in three acts, by Wolf-Ferrari, was given at the Lyric Theatre for the first time in Italy to an audience of the representative music lovers of Milan. While the singing was not up to the standard, the parts taken by the four basses were very well acted. The music was above the average found in comic opera. The text was not as amusing as many such works in English and could be improved on.

Reports from Florence state that Martin Richardson has made his debut as tenor in "Don Pasquale" and scored a success; also that Clarence Bird, pianist, has returned from several months' visit to the United States, where he will next season undertake a concert tour. Meanwhile he is to resume his classes at his studio here.

A large military review on June 7 caused all galleries, museums and places of amusement to be closed, so that every one could see the display of Italy's military strength, including bicycle regiments, aeroplanes, etc.

Fannie Cole has signed a contract for opera appearances at Finamarina (a seaside resort near Genoa in July. Her first role will be that of Margherita in "Faust." American singers are gaining in popularity steadily in Italy.

On June 7 at Teatro Verdi Ferrara, Fradeletto spoke an hour and a half on the work of Giuseppe Verdi and his influence on the art and culture of Italy. An ovation was accorded him at the end of his discourse. On the 18th, in the same town, a tablet will be erected to Temistock Solera, who was a friend of the composer and gave him assistance, and a monument to Verdi will be unveiled in the piazza. It was executed by Zillochi for Duchess Maria Waldmann Massari, who presents it to the city.

News from Parma states that May 31 closed the contest for the prize of 20,000 lira offered by Edith McCormick for the best new opera by an Italian composer. There was a total offering of thirty-nine operas. The committees appointed to award the money will not be able to make their report until after the middle of August. The committee

on the music consists of G. Buelli, Bolzoni Orifici, Respighi, R. Ferrari, Agostini and Azzoni; on the libretto, of Buelli, Giuseppe Melli and di Renato Samoni.

Pietro Loredau gave a piano concert on June 6 at the Teatro del Popolo.

Maestro Campanini offers a contest, international in character, for young singers of all nations who have never appeared in opera. The committee to pass judgment in this contest are Maestros Azzoni, Garbellae Silva, Alessandro Bonci and Mario Ferrarini. They will select ten from

acting, who has been so ill, is now well enough to resume his classes.

Ida H. Layman and her sister, Miss Miller, of Texas, after studying here for about a year, have gone to Florence to continue their vocal preparation for concert or opera.

Earlier in the month Franz von Vecsey gave two violin concerts at the Scala to immense and enthusiastic audiences. Encores were called for until the lights in the opera house were turned out.

Maestro Guagni, instructor of Marcella Craft and other opera stars, is still teaching as energetically as in his younger days, nearly forty years ago.

Grace Cole, soprano, and her sister, Kathryn Cole, of Washington, D. C., who live in a charming apartment here, have just returned from Central and Southern Italy, where the former sang in opera. She goes later to sing in "Rigoletto" in Ferrara. She has a pleasant voice and agreeable appearance.

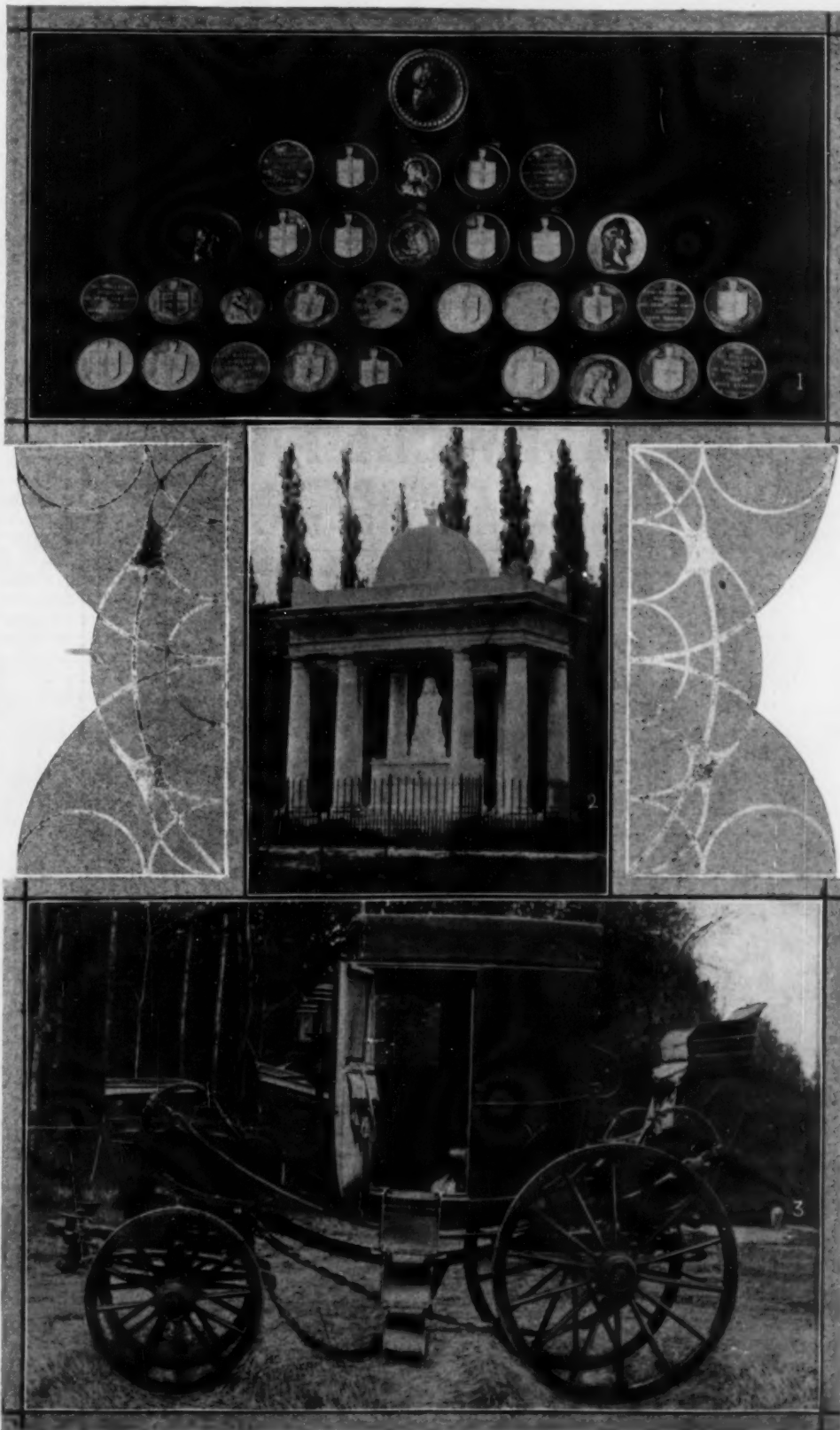
A few days ago "A Japanese Evening" was given in Via Conservatorio by the Veloce Club. The feature of the evening was the singing from the little stage of the theatre of an aria from "Madame Butterfly," by Maria Castellazzi, which was done with so much grace and charm that every one was entranced.

Basil Crump is spending the summer with Mr. and Mrs. Cleather and Graham Cleather at Villa Duca at Brunate, on Lake Como, whence Mr. Crump and Mr. Graham Cleather come three times weekly to pursue their vocal studies and investigations. It will be remembered that Mr. Crump and Mrs. Cleather have written several very interesting books in English upon Wagner's operas, in which the motifs are given and analyzed. They are published by a London house. J. ALLEN.

#### Bambrick's New Records.

Winifred Bambrick, the talented young harpist who made her New York debut this season, is unusually fortunate in having her talent recognized without the usual delays which so greatly hamper the progress of most young artists. Miss Bambrick possesses a brilliant clarity of tone which has a certain unusual quality which the harp rarely possesses, and Thomas A. Edison, recognizing this, has kept Miss Bambrick in New York throughout the past month, making harp records for the phonograph. According to Mr. Edison, harp records have so far made unsatisfactory reproductions and he has endeavored for a long time to secure really effective records which would properly represent the delicate tone and sonority of the instrument. Among other things, he has been using a new diamond disc, and this seems to have been effective, but Mr. Edison himself insists that Miss Bambrick's tone quality has been

the necessary asset in producing these new records. She has played "Butterfly," morceau caractéristique, by Verdalle, the harpist of the Paris Opera, a prelude by Loukine, the harpist of the Moscow Opera, and four pieces by Pinto: "Paraphrase de Concert," "Norwegian Melody," "Tarentella," and "Serenade Capriccioso"; as well as two popular numbers, arranged by special request of Mr. Edison for the harp by Mr. Pinto, a paraphrase of "Kathleen Mavourneen" and "Believe Me If All Those Endearing Young Charms." These records will soon be on the market. Miss Bambrick will be heard in concert in the fall under the management of M. H. Hanson.



MEMORIES OF PAGANINI.

(1) Medals presented to Nicolo Paganini, (2) his tomb at Parma, Italy, and (3) the traveling carriage in which the famous violinist went through Europe.

among the contestants and their transportation and hotel bills will be paid. From those will be chosen singers for the opera next season at Teatro Reinach.

News has just come from Florence of the death, June 4, in that city, at the home of the father of Albert Spalding, of Juan Buitrago, of New York. Señor Buitrago taught young Spalding, and when the maestro got too old to teach he made his home with the Spalding family in their palace on the Arno. He was a famous teacher of the violin.

Pepito Arriola, the boy pianist, gave a recital at the Scala, in which he played with all his old skill.

Maestro Francesco Mottino, the well known teacher of

# LEIPSIK CONSERVATORY HOLDS ITS ANNUAL EXAMINATIONS.

The Programs, the Participants and How They Performed.

Leipsc, June 3, 1914.

The resumed public examination playing at Leipsc Conservatory required five additional programs, from May 1 to May 29. The last also served as the institution's annual Königsfeier, or birthday celebration for Friedrich August of Saxony, the conservatory's royal protector. At the time of reporting the first three of these examination evenings, it was observed that the several weeks needed for the new system of minor private examinations had prevented completion of the public Prüfungs before Easter. The circumstance has added greatly to the enjoyment of the five concerts which came after, because the city's public concert season was at an end, and these conservatory concerts constituted the very best musical entertainment that was to be had for the time. The five programs, with the name of the instructor each time in parenthesis, were as follows:

May 1:—Beethoven G major piano concerto, allegro, played by Edith Hartmann, of Leipsc (Pembaur); Golttermann A minor cello concerto, Romana Rosenband, of Lodz, Russia (Klengel); Bach C minor piano passacaglia, Basilus Alexeiev, of Charkov (Teichmüller); soprano aria from "Elijah," Lizzie Gebhardt, of Leipsc (Frau Baumann); Sinding E flat minor, variations for two pianos, Alexander and Anna Weprik, of Warsaw (Wendling); Volkmann A minor cello concerto, allegro, Marco Pyrot, of Turin (Klengel); Grieg piano concerto, allegro, Annie Marie Buller, of Rostock (Wendling).

May 8:—C. G. Müller, E flat trombone concerto, Alfred Günther, of Marklissa, Silesia (Bamberg); four soprano songs with piano, by Robt. Franz, Margarete Meyer, of Leipsc (Frau Baumann); Schumann piano concerto, allegro, Paula Kracke, of Hamburg (Teichmüller); Popper E minor cello concerto, allegro, Gertrud Diersch, of Leipsc (Klengel); four Strauss songs with piano, Elizabeth Müller, of Ronneburg (Frau Hedmond); Tschai-kowsky violin concerto, allegro, Otto Klinge, of Darmstadt (Havemann).

May 15:—Rietz F minor oboe concertstück, Johannes Wagner, of Frauenstein, Erzgebirge (Tamme); Schumann piano concerto, allegro, Johanna Haslinghuis, of Rotterdam (Pembaur); four Theodor Pfizner, Weingartner and Van Eyken soprano songs, with piano, Anna Handschuh, of Annaberg (Frau Hedmond); Chopin E minor concerto, allegro, Wacław von Lewandowski, of Warsaw (Pembaur); Kjerulf, Thuille, Humperdinck, Goldmark, soprano songs, with piano, Lotte Knopf, of Altenburg (Frau Hedmond); Dvorák cello concerto adagio and finale, Walther Grothaus, of Osnabrück (Klengel); Rimsky-Korsakoff C sharp minor piano concerto, Carl Doering, of Philadelphia (Teichmüller).

May 22:—Brahms D minor piano concerto, maestoso, Joseph Fischhaut, of Warsaw (Teichmüller); Bruch G minor violin concerto, vorspiel and adagio, Florica Pusch, of Folticeni, Roumania (Sitt); Grieg piano concerto, allegro, Zoe Enbaeff, of Moscow (Teichmüller); six Brahms Gypsy songs, with piano, Eirene Palli, of Athens (Frau Hedmond); Lalo D minor cello concerto, Haldee Boyd, of Letterkenny, Ireland (Klengel); Tschai-kowsky B flat minor piano concerto, allegro, Edmund Skinner, of Sheffield (Teichmüller).

May 29:—In honor of the King's birthday (May 25). Weber's Jubilee overture, the student orchestra under Hans Sitt; Beethoven E flat piano concert, allegro, Ernst Schacht, of Braunschweig; Tschai-kowsky, violin concerto, allegro, Willi Schauss, of Wiesbaden; Liapounow E major piano concerto, Charlotte Hempel, of Plauen; Bruch "Odysseus" aria for contralto, Marta Adam, of Leipsc; Liszt E flat piano concerto, Margit Meer, of Budapest. On this program the violinist was pupil of Sitt, the contralto of Frau Hedmond, the three pianists pupils of Teichmüller. The piano accompanists for the various concert songs were Herbert Reichert, of Rothwasser; Johannes Clemens, of Löbau, and Julius von Kiss, of Nagybecskerek, Hungary.

## PERFORMERS AND PERFORMANCES.

A high plane of excellence generally marked the performance of the above works, yet it was evident that, as far as possible, only heavy guns would be employed for the King's celebration. It was a strange coincidence that

the concert of May 22 had not one German performer, while Bruch and Brahms were the only German composers represented. Of those heard for this report, Edith Hartmann's playing of a Beethoven allegro showed full musical energy, if not yet a complete maturity of style. Fräulein Rosenband has intensity above the average, she draws a tone of fine quality and volume, and only caused annoyance by persisting in long slides to the finger positions. Alexeiev, who had several compositions on the earlier programs, is also a musicianly pianist, who plays Bach clearly, with fair impulse. Fräulein Gebhardt has a useful voice, which she uses only moderately well, since it could be given much more easily, on continued study. The Wepriks, brother and sister, are of decidedly good talent, and they play as a real ensemble in very finely established taste. Peyrot is a cellist of extreme lyric intensity, and he is one of the most consummately musical persons of the entire eight programs. Fräulein Buller

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left a most favorable impression through poise, clear technic and a good deal of impulse.

Alfred Günther gave a very orderly rendition of the trombone concerto, with established ease and steady tone. Fräulein Meyer's light soprano is given in really "Italian" color and easy legato, her enunciation was so perfect as to need no printed text. Her singing is another of the many signs of Frau Baumann's great art, and the more regret that the venerable artist and master is permanently retiring. Paula Kracke is not nearly mature, yet her playing is orderly and agreeable, and time may bring much more character to her performance. Cellist Gertrud Diersch has a light, buoyant talent, with fair accomplishment and the technical means for creditable playing. Elizabeth Müller's mezzo-soprano sits easily and shows warmth, vitality and right giving in all the range. Violinist Klinge has left hand facility for clear giving of all passages, whatever the velocity, and his talent is such as to permit much enjoyment of his playing. Johannes Wagner has beautiful control over his oboe reed, so that the Rietz concertstück furnished real pleasure of a high order. Johanna Haslinghuis kept the Schumann piano concerto to commendable repose and delightful quality. Anna Handschuh controls her light, high voice very well, and shows especially attractive talent for delivery. Lewandowski played the Chopin movement in much breadth and musical quality, with all due regard for detail. Fräulein Knopf's voice has native warmth, but the tones are as yet of uneven placing and she needs more very careful study. Walter Grothaus is likewise not mature, either for his bow or finger technic, yet he will probably prove to be musical enough for fair enjoyment. Pianist Carl Doering, who has been writing some songs of extreme character and great musical value, is a performer of superb style and great intelligence, so that his appearance was among the most satisfying of the series. He had been for years under Constantin von Sternberg,

upon whose advice he came to Teichmüller. The same distinguishing attributes of the musician were present in the work of Edmund Skinner, who played the Tschai-kowsky movement a week later. Skinner is also a skilled composer and particularly useful instructor, and as pianist he has acquired most reliable and admirable technical facility. All of the passages in the difficulty concert came out in utmost clarity, with still the desirable repose. A high stage of musicianship was shown in Fischhaut's delivery of the Brahms D minor concerto, where energy, authority and well drawn interpretative lines prevailed. Violinist Fräulein Pursch is one of very pronounced talent and most admirable accomplishment for her beautiful tone, colorful, expressive delivery and great technical clarity. Zoe Enbaeff came to great brilliancy with her giving of the Grieg concerto, and as she is very young she gives fine promise. The soprano, Eirene Palli, is of animated temperament, yet her singing is still characterized by unquiet breathing and general lack of repose and control, so that much careful study will be necessary to make her a good artist. Cellist Miss Boyd draws only a small tone, yet she is undoubtedly musical and her taste is firmly and agreeably established. Since the Lalo concerto is also very brightly orchestrated, the work gave great pleasure on this occasion.

The concert in honor of the King was brilliantly begun by the student orchestra's finished rendition of the overture. Schacht's playing of the Beethoven concerto movement was characterized by the fine breadth which one associates with so heroic composition. Violinist Schauss suffered perceptibly from a nervousness that sometimes threatened to wreck the performance, yet as he played on he came to better control and one could observe his considerable facility and talent. Charlotte Hempel seemed mature as to temperament and style, so that hers was a creditable rendition of the attractive Liapounow concerto. Contralto Marta Adam's voice is one of heroic beauty through its entire range. She is in the highest possible degree musical and evidently born to sing. It is improbable that so much voice and real singing talent have been combined in one person within recent history of the conservatory. Since the conservatory concert above, she has sung in Berlin with most unusual success and a big career seems imminent. For the Liszt E flat concerto, which concluded the conservatory concert, another extreme talent had been held in reserve. And here it was the Hungarian girl, Margit Meer, whose work combined about everything that goes to make big piano art. Her delivery was of a stormy sort, yet everywhere guarded and gauged to the beautiful relief which characterizes every interpretation that has been under the Teichmüller guidance. For the entire series of concerts, the student orchestra under Sitt played superbly, and accompanied the soloists over many difficulties without losing the way.

EUGENE E. SIMPSON.

## Warm Praise for Marguerite Melville.

The following tribute to the pianistic art of Marguerite Melville was written by Mrs. Potter-Frissell, of Dresden, correspondent of the MUSICAL COURIER:

That genial pianist, Marguerite Melville, again demonstrated how great is the difference between merely pianistic and purely musical talent. No one except such as is really endowed with the divine spark, or touched by that rare quality called "genius" could so imbue her work with all that which is included in the very idea of pure music.

Marguerite Melville unites intellect with emotion, keen penetration, depth, strong musical impulse, the power of clear delineation; and her versatility, her ability to seize the salient characteristics of every form and style were shown by the masterful way she passed from a great and lofty work like the F minor sonata of Brahms to the charming "Kinderszenen" of Schumann, where her light touch, ready wit, poetic fantasy and insight into child life in this miniature form reproduced in the most winning manner all the pictures from the child world. And this, too, after sounding depths and heights such as only the truly called and chosen Brahms player could do. In fact, her rendering of this great work was a model for the student and music lover. Lack of space forbids entering into further detail, as the foregoing applies as well to the remaining numbers of her program taken from Chopin, Debussy, Scott, Reger, Moszkowski, etc.

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### Germaine Schnitzer Delights Londoner

Excerpts of criticisms, which speak for themselves concerning the success attained by Germaine Schnitzer, the Austrian-American pianist, in London, during her European tour follow:

Germaine Schnitzer again arrested the attention of her audience by her fine piano playing. There are few lady pianists who have her breadth and virility of style, and she has few equals among her male contemporaries. There is a steel-like brilliancy about her technique, a very wide intellectual outlook, and a cultured style.—The Standard, April 27, 1912.

It is somewhat remarkable that a pianist of so much distinction as Germaine Schnitzer, who gave a recital at Steinway Hall last night, has not appeared in London before. She has already achieved considerable reputation on the continent and in America, and how well for once that reputation is justified she had no difficulty in showing. Every aspect of her playing is distinctive. At every point it meets the tests that indicate the great pianist. While the technical requirements are met completely, it is on the interpretive side that the great artist is revealed. The music is interpreted through a personal medium that has the rare power of seeing eye to eye and feeling heart to heart with the composer. Each example on her program was played in the style proper to the composer—the effect aimed at by the many and realized by the few. Under her hands Schumann's rarely heard but typical sonata in F sharp minor was made a living thing, with all the vigor and romance in being. The "Benediction de Dieu dans la Solitude" of Liszt was played with the curious mixture of sentiment and virtuosity that brought the figure of Liszt before the eye. In Beethoven, Chopin and Saint-Saëns, and in the arrangements of Schubert by Fischhoff and Tausig, there was all the actuality the most critical could desire. The means to this end are a touch of ideal gentleness and firmness, with complete command of the intermediary stages, a technique of rare perfection, and, lastly, a musical mind that is of the highest rank. Mlle. Schnitzer, who was warmly received, is giving two further recitals. They should be the means of establishing her firmly in the esteem of the music loving public of England.—Morning Post, April 20, 1912.

Though she has won a big continental reputation, Germaine Schnitzer has been content to remain a stranger to London until last night, when she gave the first of three piano recitals at Steinway Hall, and at once established her claim to high rank among contemporary pianists. Her playing is remarkably intelligent, and its merit on the technical side is supreme. Fräulein Schnitzer made light of difficulties, and all she did had the effortless quality that comes from complete control of the instrument.—The Globe, April 20, 1912.

Her reading of the "Appassionata" sonata was decidedly romantic, the first movement being made to sound bright and impetuous, while the second was given a dreamy, tender character that no player deficient in imagination or out of sympathy with the music could have managed to suggest. Signs of even greater insight marked Mlle. Schnitzer's playing of Bach's great organ fugue in



GERMAINE SCHNITZER.

A minor. In this case the temptation to make the fugue a vehicle for display was wisely resisted. One felt how thoroughly the player had realized that Bach is not only amazingly ingenious, but also intensely beautiful and intensely poetic; and one accepted with gratitude a reading that had sufficient weight and solidity to suggest the massive organ tone, with sufficient restraint to banish all sense of exaggeration.—The Globe, April 27, 1912.

Germaine Schnitzer, by her playing of the "Appassionata" sonata and the "Carnaval" of Schumann, proved that one had not been



Photo by Harry H. Hamm, Erie, Pa. SNAPSHOT TAKEN ON THE STEPS OF THE LAWRENCE HOTEL, ERIE, PA., AT THE TIME OF THE RECENT ERIE MUSIC FESTIVAL.

Left to right: Franz Kohler, Dan Beddoe, Fritz Goerner (cellist), Theodore Rents, Frederick Sapper, Marie Kaiser, J. Albert Riker, Morris Gabriel Williams, Eugene Heinrichs and John S. Curtis.

mistaken in welcoming her as one of the most artistic female pianists of the day.—The World, April 20, 1912.

Germaine Schnitzer defied sex inequalities of mind and muscle in a truly remarkable manner. Her program was essentially one of big things, but Miss Schnitzer passed from Beethoven's variations in C minor, through Schumann's exacting sonata in F sharp minor, and other technicalities of Chopin, Liszt and Saint-Saëns, with the unflagging energy of a Carreño or Busoni. Her reception, like her playing, was immense.—Daily Express, April 20, 1912.

(Advertisement.)

### Hambourg Conservatory Activities.

There has been a decided influx recently of juvenile talent to the Hambourg Conservatory of Music in Toronto. As is usual, the most gifted pupils generally are to be found in the poorer classes who are unable to afford fees. In consequence, and desirous of cultivating these talents in the proper way, Professor Michael Hambourg now is working on a scheme whereby to give the young Canadian the possibility of the training needed for the artist career. His aim is to inaugurate a society with the object of helping these deserving young people and to supply them with means to pursue their studies. Professor Hambourg is forming a committee and has been fortunate in securing some influential and music loving people to help him carry out his plans.

Jan Hambourg, the head of the violin department of the Hambourg Conservatory of Music and one of the foremost representatives of the Ysaye school on the American continent, has been fortunate enough to gather round him a very interesting class. Several of the younger students show exceptional talent and bid fair to develop into genuine violin virtuosi. Among them can be mentioned Maxie Fleischman, Eileen Ferguson, Douglas Crowe and William Wilson. Among his assistants Jan Hambourg counts some of the ablest of the younger violinists of Toronto, who, in each case have taken a normal and artists' course with him so that a complete unanimity of method prevails in the whole department.

### Music for Money.

[From the Newark, N. J., Sunday Call.]

To the Editor of the Sunday Call:

1. Is it more profitable in the end to buy your own music printing press and sell your own music? 2. It is necessary for a person to have a license to sell music from house to house? 3. How is international copyright secured? Is this copyright granted aside from the copyright for this country?

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1. Not unless you have facilities to put your works on the market and are willing to spend considerable in ad-

vertising. Even then you might not be successful. Better try to sell your music to some publishing house, either outright or on a royalty. 2. In Newark you would need a license, costing \$5.50 a year. Other municipalities in this section, for the most part, have similar ordinances. 3. The United States is not a member of the International Copyright Union, but citizens of the United States have the right in most foreign countries to file copyright applications on the same footing as citizens of the respective countries. This usually requires simultaneous publications in each of the countries in which publication is desired.—Ed.

### There is a Difference.

He could dance it fairly well. His only trouble was that he wasn't sure of the pronunciation.

Finally, when the orchestra struck up "I Want To Be in Brazil," he mustered up courage to approach Miss Zathers, who was sitting in a sheltered nook of Paris greenery.

"Good evening, Miss Zathers," he said, "do you dance the maxixe?"

She shook her head puzzled like.

There was a pause.

"Perhaps," he ventured, "you do the maxeeesh?"

"Rully, no," she told him. "Fact of the mattah, nevah heard of it."

There was a pause.

As the members of the orchestra had stopped at the first bar, but now the music was again in full swing.

"The maxick then—do you do that?" he asked.

Again she shook her head, this time yawning slightly at the same time.

There was a pause.

"Oh, well, come to think of it, I believe I had this dance engaged with Miss Slotters," he mumbled, and stumbled off.

For awhile she sat without thought amid the Paris greenery. Then suddenly she thought, "I wondah if he could have meant the matchetchi?"—Louisville Times.

### The Sibilant Art.

London has heard a good deal more of the "futurist" music of Schönberg, Stravinsky, Scriabine, Ornstein, etc., than New York has, but we are not jealous. The only noticeable result of the hearing of this sort of music, made up entirely of false notes, is that it has taught Londoners the art of hissing.—New York Evening Post.

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## MINNESOTA MUSIC TEACHERS' ANNUAL MEETING.

The Entire Program of Unusual Interest and Benefit.

Minneapolis, Minn., June 26, 1914.

The thirteenth annual meeting of the music teachers of the State of Minnesota convened in Minneapolis, June 23, 24 and 25.

ASSOCIATION IS INCORPORATED.

The first session was called to order by ex-President Heinrich Hoevel, at 10 a. m., June 23, in the ordinary of the West Hotel. A full hour was spent in transferring the association into a registered corporation. Last year, in Duluth, this move was approved and was put in legal form by Lawyer Walter Holsinger, who was present June 23. The articles of incorporation, read by Secretary Edward Towler, were all accepted.

MEMBERS URGED TO TAKE STATE EXAMINATIONS.

President Leopold Brunner, of St. Paul, then took the chair. In his opening address he made a very spirited and strong appeal to members of the association to take the State examination for teachers, thus setting an example to teachers in the State.

REPORTS PROVE INTERESTING.

The nine congressional districts of the State have been presided over by nine vice-presidents, whose duties were to get new members for the association and to further the cause of good music. The principal way that they found to help the cause, was to organize associations of music teachers in the small towns. They found, also, that music was not taught in all the country schools. The school boards were petitioned to hire music supervisors (where they could afford such an expense), and when the funds would not permit to engage grade teachers who could teach music, even if it were only a little. The great interest in music is percolating to the very smallest town in Minnesota. These reports were most interesting. The financial report of \$395 in the treasury, likewise, was very gratifying.

"MINNESOTA MUSIC" IS WIDELY READ.

"Minnesota Music" is the bi-monthly, sixteen page magazine, published in the interest of the teachers of the State. The first issue appeared last fall; it and the subsequent issues have been paid for by advertising. An advertising solicitor was engaged who worked for a certain commission. The first editor was also the second vice-president, Wilma Anderson-Gilman. On account of the illness of Mrs. Gilman, the last issue was edited by Ruth Anderson.

THE VIOLIN ROUND TABLE.

The whole program of the annual meeting was one of great interest. At 11 a. m., June 23, the violin round table was conducted by Gustav Flaaten, of Duluth. After a few appropriate remarks, he read a most interesting paper that had been sent to the association by Francis McMillan, the well known violinist, on the method of Professor Auer, of St. Petersburg. Mr. McMillan claims that Professor Auer's first consideration is tone, and, second, technic. Professor Auer's method might be said to emphasize three points, i. e., the position of the violin, and of the right and left hand. His idea of holding the violin is to touch as little of the clothing as possible, because clothes mute a violin. The violin should touch near the chin rest; the weight should rest on the collar bone and left hand; this makes the Auer pupil hold his violin much higher than other masters' pupils. Then great pressure should be used in both hands. As Mr. McMillan has studied also under Joachim, Flesch, Halir and César Thompson, the paper was of especial value for the Auer method.

TALKS ON AMATEUR ORCHESTRA WORK.

Mr. MacPhail then gave an illuminating talk on amateur orchestra work. He cited the widespread movement in this city to have orchestras wherever possible. Besides the three large orchestras, the Amateur Symphony Orchestra, Heinrich Hoevel, conductor; the Art Orchestra, Wm. MacPhail, conductor, and the Y. M. C. A. Orchestra, Ruth Anderson, conductor, there are ten or twelve grade school and a number of night school ones, five in the street car stations and five in the five High Schools. Mr. MacPhail told in very convincing language of the good that ensemble playing does a pupil; he even asserted that a student who had studied six months could begin to play in an orchestra (easy music, of course), and be much benefited in keeping time and playing in tune. He gave examples which had come under his notice, and cited as a superlative example the concert given here April 28, by more than one hundred players, at the Auditorium, when a real artistic finish was obtained by these amateurs with only four rehearsals. This concert was given by the combined organizations, the Amateur Symphony, Art Orchestra and Y. M. C. A. Orchestras, and was divided into three parts, each part directed by one of the three conductors. He explained that he thought that such a large organization of amateurs could not be kept together permanently, because players are apt to skip rehearsals, for they figure that they will not be missed; such was found to be the case in the above concert. Mr. MacPhail called upon T. P. Giddings, supervisor of music in the public schools of Minneapolis, to speak on what is being done for grade school orchestras. Mr. Giddings cited the Maidstone movement in England, where thirty or more violinists play music in unison, later playing the harmony. Mr. Giddings told of the progress made in the grade schools now with no set time for orchestra practice, and said that the Board of Education is considering appointing an orchestra conductor on a salary next season, to go to the seventy-two grade schools of the city and organize orchestras. Objection was made by a member of the association on the ground that such a project would not thrive unless a proficient director were hired. Mr. Giddings said that he had recommended such a person.

Otto Meyer then read an excellent paper on "Silent Practice." He gave his experiences while studying abroad with Sevcik and Professor Eberhart in the Hartz Mountains. He told some incidences of Paganini and other great violinists who have done much silent practicing. He showed a new invention by a firm in Lincoln, Neb., called the "Menuisier," which seems to be a help for any one who would want to do silent practicing.

THE VOICE ROUND TABLE.

At 2 p. m., Tuesday afternoon, J. Austin Williams conducted the voice round table. He asked many questions, calling on different ones present to answer. The distinctions found in enunciation, pronunciation and articulation were discussed; voluntary and involuntary breathing was another subject. Willard Patten propounded the theory that it is more desirable to listen to a poor voice used by a good interpreter than to hear a fine voice badly used. Dr. Caryl B. Storrs spoke on this subject; he mentioned the singers, Blanche Marchesi and Dr. Ludwig Wüllner, who handle their own voices so wonderfully well. He said that it was a joy to hear their scholarly renderings of songs, but that one could but wish that they had been blessed with great voices.

THE PUBLIC SCHOOL MUSIC ROUND TABLE.

At 3 p. m., the Public School music round table was conducted by Agnes Fryberger, who is the assistant supervisor in the public schools of Minneapolis. She called upon Mae Kimberly to give a résumé of the proceedings at the national convention of music supervisors held here in April. A detailed account of this convention appeared in the MUSICAL COURIER. The discussions of this round table centered around this report and were very interesting.

In the evening an informal reception took place in the ballroom of the West Hotel. A program of "stunts" was given and the evening passed very enjoyably.

THE PIANO ROUND TABLE.

Wednesday, at 9 a. m., Gertrude Dobbins presided at the piano round table. Miss Dobbins had spent much time arranging this hour and it was one of the most instructive of the whole session. Her main point was to get at what constitutes a modern pianist's repertoire. Eloise Schryock was the first speaker; she gave, from her own experience in teaching, a complete list of what she considers to be best in all piano literature. She was followed by Eugene Skaaden, who told of the Breithaupt natural technical work. This paper was entirely satisfactory. Ethel Daugherty's paper on "Etudes," which to teach and which to eliminate, was most instructive, also Mary Peck gave an instructive talk on the Kate Chittenden School (of New York) method of teaching very young pupils. Then



Marie Meyer-Ten Broeck read a paper on the repertoire for the most advanced pupils, telling which sonatas to teach and what chamber music to practise. Donald Ferguson gave a résumé of his experiences in trying to teach Bach to Americans. He thinks it more advisable to give suites or movements from suites for a time, until the pupils will want to study Bach.

#### THE ORGAN ROUND TABLE.

At 3 p. m., Edwina Wainman presided at the organ round table, given at the Parish House of St. Mark's Church; this well conducted discussion was followed by an organ recital in St. Mark's Church by Stanley Avery. He played this program with his accustomed artistry:

|   |              |
|---|--------------|
| Choral, Es ist das Heil uns Kommen her..... | Kirnberger   |
| Pastoral.....                               | Cesar Franck |
| Absolute.....                               | Gigout       |
| Toccata.....                                | Gigout       |
| Toccata and fugue, C major.....             | J. S. Bach   |
| Consolation, D flat.....                    | Liszt        |
| Sporadizio.....                             | Liszt        |
| Chromatic Fantasia.....                     | Thiele       |

#### MACPHAIL STRING QUARTET HEARD.

At 8.15 p. m., the MacPhail String Quartet, with Donald Ferguson, pianist; Marie Meyer-TenBroeck, pianist, and Otto Meyer, violinist, gave a program at the Unitarian Church. The personnel of the quartet is William MacPhail, first violinist; J. Rudolph Peterson, second violinist; Edward H. Towler, viola, and Oscar Koch, cellist. The E flat, op. 125, No. 1 Schubert string quartet was played with fidelity to the spirit and form of the work. Mr. MacPhail is the leader and was well supported by his players. Mr. Meyer and Mrs. TenBroeck gave a reading of the remarkable sonata in A, op. 100, for piano and violin, by Brahms. The program closed splendidly with the Schumann quintet in E flat, op. 44. Mr. Ferguson played the piano part. These competent and enthusiastic musicians played brilliantly and almost as if inspired.

#### THE PICNIC.

Thursday morning the association attended a picnic on the historic grounds at Minnehaha Falls. The late profuse rains made the falls more beautiful than they have been in many years.

#### THE ANNUAL BUSINESS MEETING.

In the afternoon the annual business meeting was held. William MacPhail was elected president; L. A. Bortel, first vice-president; Edwina Wainman, second vice-president; J. Austin Williams, secretary-treasurer; J. B. Vandergrift, of Albert Lea, auditor; the members of the program committee are George Fairclough, Gustav Flaaten, Elsie Shaw, John Jaeger and Gertrude Dobbins; members of the examining board are Hamlin Hunt, James Lang, Roland Pease, Heinrich Hoevel and Mrs. Agnes Fryberger.

The next meeting will be held the last Tuesday, Wednesday and Thursday of June, 1915, in Albert Lea, Minn.

#### RESIDENTS OF MINNESOTA GIVE CLOSING PROGRAM.

The interest of the convention culminated in the program given Thursday evening at the Unitarian Church, which consisted of music composed by residents of Minnesota. George Fairclough, of St. Paul, opened the program with a tasteful and skilfully composed organ solo called "Lead, Kindly Light." He accompanied Alfred Greenfield, a boy soprano, in a solo which had quite as much merit as his first composition. He played still another organ solo, which was not, however, up to the standard of the two other compositions.

Willard Patten's part songs for women's voices made a delightful number; they were sung by Martha Cook, first soprano; Mrs. Adrian Alice Pratt, second soprano; Mrs. Tenie Murphy-Sheehan, first alto, and Mrs. J. Robert Stites, second alto.

Kathleen Hart-Bibb sang four songs in her sweet soprano voice: "The Seal Mother's Lullaby," by Faith Helen Rogers, of Duluth; "Pierrot," by Helen Livingston, and two songs by Frank Bibb, "A Persian Love Song" and "Hymn to Apollo."

Gertrude Dobbins played a scholarly "Second Prelude," by David Patterson, and "Melodic Invention," a rhapsodical piece of her own which showed real merit and was certainly original. Four very interesting songs were sung by Dr. Ray R. Moorhouse, who was accompanied by the composer, Stanley Avery. They were: "Cavalier's Song," "In Holyrood," "The Song of the Timber Trail" and "Song of the Street Sweep."

Giuseppe Fabrin was accepted as a Minnesota composer, though in all other advertising he is an Italian. The by-laws of the association accepted one as a resident after one year. His composition for violin and piano is elaborate and scholarly and was well played by himself and Otto Meyer.

RUTH ANDERSON.

#### Felice Lyne and L. d'Aubigne.

On June 13, in Paris, at the Theatre des Champs Elysées, Felice Lyne added another triumph to her already long list, by her appearance with the Boston Opera Company as Rosina in the "Barber of Seville," winning an ovation in a cast which included McCormack, Amato and Marcoux.

She repeated her success as Rosina at a subsequent appearance, which was followed by an excellent performance of Oscar in the "Ballo in Maschera."

She appeared also in the second act of the "Barber," at the gala performance, which closed the Paris season, June 19.

Miss Lyne made her reappearance in London in a concert at the Royal Albert Hall, June 21. This young soprano became known by her tremendous success won at her debut as Gilda in "Rigoletto" at the London Opera House, in 1911, and she augmented this success throughout two operatic seasons in London.

Last season, Thomas Quinlan engaged her as leading coloratura soprano for his second world tour of the Quinlan Opera Company.

Miss Lyne appeared with this organization in the leading cities of South Africa, Australia and Canada.

At the conclusion of the tour this spring, she was engaged for a special performance of "Rigoletto" at the Boston Opera House the last week of the season, where she was received with tremendous enthusiasm and was immediately secured for twenty performances with that company during the coming season.

Her instantaneous success in Paris was a source of great gratification to one person, especially interested in her career. L. d'Aubigne, the distinguished teacher, who prepared Miss Lyne, himself formerly a well known operatic tenor.

His debut was made at the Metropolitan Opera House and he was the associate of all the great singers of that time, i. e., Melba, Calvé, Plançon, de Reszke and others there, at Covent Garden, and at many of the foremost opera houses in Europe.

For the past eight years, M. d'Aubigné has been one of the most successful teachers in Paris, taking particular

interest in preparing pupils for the stage, for which he is especially fitted by reason of his own long and successful career.

Miss Lyne worked with him exclusively for about two seasons before beginning her career, and has regularly re-



L. D'AUBIGNE BETWEEN LESSONS AT SEVRES.

turned each season for further coaching, whenever her engagements permitted.

Besides his studio in Paris, M. d'Aubigné has a large and attractive villa at Sèvres, just outside the city, where many of his pupils live "en pension."

(Advertisement.)

#### Louise Jansen Wylie at Mariners' Concerts.

Return engagements are among the best evidences of an artist's ability to please an audience. Louise Jansen Wylie fulfilled her third engagement with the Woman's Auxiliary of the New York Port Society last Thursday evening and an audience which taxed the capacity of the auditorium testified to her popularity.

Mme. Wylie has also been filling Florence Hinkle's position at the West End Collegiate Church, New York, while that ever increasingly popular artist is en tour.



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### Serato Encomiums.

Arrigo Serato, the Italian violinist, is lauded as a Bach, Beethoven and Brahms interpreter in the following press notices which appeared in the Vienna, Graz and Karlsbad press:

#### VIENNA.

Arrigo Serato rendered Bach's violin concerto with great preciseness and variety of tone.—*Deutsches Volksblatt*.

The artist's technical command over his instrument is just as commendable as his perfect and beautiful tone.—*Neue Freie Presse*.

#### GRAZ.

Arrigo Serato has already made a distinct impression on the musical world by his perfect technique earlier in the year. Last night he heightened this impression by his performance of three concertos by Brahms, Beethoven and Bach, which he interpreted with perfect clarity. All these three compositions were performed with charm of a perfect singing tone and true poetry.—*Grazer Montags Zeitung*.

Arrigo Serato performed brilliantly on this evening. He has a combination of the fire of the South and the calmness of the North. The cantilena in Bach's adagio was invested with a beautiful singing tone. In the performance of Beethoven's compositions he showed the volume of his tone and his true musical understanding. He seemed to understand Beethoven, the master, as well as Brahms, whose compositions he played with quality such as Brahms might have given to it. Serato's simplicity stands out in his art. It is the main thing in everything he does.—*Grazer Tagespost*.

Arrigo Serato performed the various compositions with delightful simplicity, plasticity and poetic feeling. He was the recipient of enthusiastic applause. The artist showed the zenith of his art in his splendid conception of Beethoven, Bach and Brahms.—*Grazer Wochenblatt*.

Serato possesses that rare combination of temperament and calmness. He interpreted Beethoven with a spirit that was worthy of

the great master. At the conclusion of the performance the audience gave vent to great enthusiasm.—*Neue Grazer Tagespost*.

At yesterday's concert Serato proved himself to be a great artist. Serato plays Bach beautifully. He has a pure tone, sharply defined technique, plasticity and preciseness in his playing, and these are the requirements for the performance of Bach's violin compositions. Serato gives a true performance at all times, and his beautiful tonal quality stands out above everything else. He has a splendid instrument which aids him in obtaining wonderfully soft tonal effects. The Bach compositions showed Serato at his best, and particularly in the first and second movements did he display what a temperamental artist he is.—*Grazer Volksblatt*.

Serato can be considered as a master of the violin because of his marvelous technique. The Brahms violin concerto, op. 77, gave him a good opportunity to display the same. He has a pure tone and inspiring interpretation and this places him in the foremost ranks of violinists of the present day. He won the approval of the audience by his splendid performance.—*Karlsbader Tageblatt*.

There was a large audience at the fourth Philharmonic Concert of the Kurhaus, which took place on Monday, February 2. Arrigo Serato was the soloist. The artist played the violin concerto by Bach, and the Brahms concerto, op. 77, with a cadenza by Busoni accompanied by the orchestra. Serato's bowing is unusually light and graceful, and the artist possesses a beautiful and clear tone. The audience was very generous in its applause, and was not satisfied until it received the desired encore.—*Karlsbader Zeitung*.

(Advertisement.)

The new organist had received from his Vicar a pencilled note: "Mr. Summer has died; please play Dead March." The organist had no copy of the "Saul" march, and so played Tosti's "Good-bye" as the next nearest, with special emphasis on the phrase "Good-bye to Summer, good-bye, good-bye."—*Monthly Musical Record*.

### Fanning's Seventh Season in Columbus.

Marking the seventh return engagement during the last five years in Columbus, Ohio, Cecil Fanning, the prominent young American baritone, appeared there on two consecutive evenings, June 15 and 16, as soloist with the Choral Union of the Ohio State University, in its splendid presentation of Smieton's "King Arthur." The artist was greeted on each occasion with an audience numbering over twenty-five hundred and his reception at the hands of so many of his old admirers proved surpassing, if anything, to that of any ever accorded him before in the Ohio State capital.

Fanning was heard in two of the leading roles comprised in "King Arthur," but even at that, as one of the leading local papers claimed, they were both far too small to grant sufficient appreciation for the many friends of this dramatic singer. The various notices from the Columbus critics expressed in terms of utmost favor their deep respect for young Fanning's art. Likewise they noted that all assertive fact which has always spoken so highly of this versatile baritone's work in recent years—that steady power which so prominently marks the ever increasing popularity and heightening element of maturity which apparently follows this artist through all his activities in the concert world.

Any intimation, even though it be the slightest, to the effect that Fanning has already reached the zenith of his artistic or public career, would be doing him a grave injustice and one which would be asserted presumably throughout the entire American musical world, for Fanning has long since risen into a position of widespread favor and much more is still to be expected from this true American talent.

Fanning was immediately reengaged for one of the Columbus Choral Union's concerts next season. He will also appear there in the Irish love sketch which was written and arranged by himself and H. B. Turpin, his successful accompanist and coach, at some future date, to be announced later.

### John Finnegan's Best Season.

John Finnegan has closed the best season of his career. The tenor's next season is well booked with several tours and engagements all over the United States and Canada. He has begun his tenth year as solo tenor of St. Patrick's Cathedral, New York.

Some recent press notices follow:

Mr. Finnegan's aria from "La Boheme," "Che Gelida Manina," was sung with musicianly timbre and interpretation. In "The Minstrel Boy," by Lover, and "Come Back to Erin," by Claribel, he was accompanied on the harp, which gave added interest to the rare old songs. The concert would have lacked something had Mr. Finnegan not sung for an encore "I Hear You Calling Me," which the audience struck fire over at the first bars of the prelude. That and "Mother Machree," which was another encore, beside "The Snowy Breasted Pearl," were sung with that rare emotional quality which John Finnegan ought to praise God for giving him. Those three songs held the palm for heart to heart eloquence. "Molly Bawn" and "The Low Backed Car" gave happy moments of humor to the audience.—*Brooklyn Daily Eagle*, May 13, 1914.

Mr. Finnegan was given pleasant receptions both by audience and chorus. His singing of the "Boheme" aria, "Che Gelida Manina," was one of the features of the matinee.—*Columbus Dispatch*, May 27, 1914.

Mr. Finnegan displayed his vocal equipment to the best advantage in this program. His singing disclosed a tenor voice of real beauty and in many instances it was used with unusual skill, a very lovely command of mezzo-voice singing being one of Mr. Finnegan's chief assets. He was heard first in the familiar "Che Gelida Manina," from Puccini's "La Boheme," and later in a group of songs as well as in the duet from "Il Trovatore"—that war-horse—"Miserere." Mr. Finnegan's encores included Marshall's "I Hear You Calling Me," which is sung by every tenor, great and small, though few sing it as successfully as Mr. Finnegan.—*Columbus Journal*, May 27, 1914. (Advertisement.)

### The Divine Art.

He was a lover of music who had just been to hear one of the great operas, and he was expatiating upon its beauties to an unresponsive friend, whom he observed to yawn. The music lover was hurt. "Look here, John," he protested, "don't you think music is of some practical benefit in life?"

"Oh, yes," said the unresponsive one. "Why, judging from the portraits I have seen of eminent musicians, especially pianists, I should say that music is great to keep the hair from falling out."—*Philadelphia Ledger*.

### Newark's Schubert Orchestra.

The Schubert Orchestra, of Newark, N. J., and of which Philip Gordon, of 158 Bergen street, that city, is conductor, has proved quite popular with the young musicians there, and many have already signified their intention of joining its ranks. Mr. Gordon, who is a member of the Columbia University Orchestra, announces that the first work to be studied will be Schubert's Unfinished symphony in B minor.

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"Mr. Burke succeeded not only in interesting his audience but in holding it until the last moment and securing a number of recalls."—Chicago Daily News.

"His voice is a magnificent baritone of great range, full of dramatic capacity, properly restrained to meet the demands of the concert stage."—Cincinnati Post.



## MUSICAL NEWS IN OMAHA.

Omaha, Neb., June 29, 1914.

The Paulist Choir of Chicago, directed by Father Finn, gave two concerts in the Omaha Auditorium recently, and attracted good sized audiences on both occasions. The Paulist Choristers gave programs replete with variety and contrast, and well sustained their reputation for excellent part singing. Messrs. McGranahan and Dunford, and Masters Hartnett and Le Febore, all won honors as soloists. The concerts were promoted by the Letter Carriers' Association, and locally managed by Mrs. Shepherd, the well known impresaria from Milwaukee.

## BOYD'S THEATRE TO BE RAZED.

Boyd's Theatre, a building with a history and of special interest to musicians because for many years it was the nearest approach to a studio building the city had, is to be torn down and will be replaced by a department store. This interesting building has housed many individuals who have since attained local and even national prominence, and its passing will be witnessed with regret.

## KELLY ACCEPTS NEW POSITION.

Thomas J. Kelly, the well known voice teacher and conductor, has accepted a position as director of the music in St. Mary's Avenue Congregational Church. Mr. Kelly will assume his new duties in the fall. James E. Carnal, a prominent local musician, will succeed Mr. Kelly in the First Methodist Church.

## LOUISE JANSEN-WYLIE TO RETURN.

Louise Jansen-Wylie, who has spent the past season in New York City, in the meantime making a good name for herself in the metropolis, will return to Omaha soon. Mrs. Wylie has accepted a position as soprano soloist in the First Presbyterian Church.

## MARY MÜNCHHOFF ABROAD.

Mary Münchhoff, the popular soprano, left last week for England, in company with friends from this city. Miss Münchhoff will go later to Switzerland before returning to Omaha in the fall.

## MISS HOPPER FAVORS SUNDAY CONCERTS.

Evelyn Hopper will continue in the managerial field next season, and will present practically all her attractions on Sunday afternoons at the Brandeis Theatre. Miss Hopper's series will include, among others, such well known names as Busoni, Kreisler, Gerville-Reache and George Hamlin.

## RECITALS BY BORGLUM PUPILS.

August M. Borglum recently presented two of his pupils, Eleanor Lear and Florence Peterson, in individual piano recitals at the Borglum Piano School. Miss Lear was assisted by her sister, Emily Lear, a violin pupil of Henry Cox.

## PUPILS HEARD IN OPERA SCENES.

Walter B. Graham presented a number of his pupils in an elaborate program of scenes from famous operas last Tuesday evening. The selections were given in costume and attracted a large audience.

## MUSICAL COURIER'S BRUSSELS REPRESENTATIVE HERE.

Luella Anderson, the MUSICAL COURIER representative for the city of Brussels, is spending the summer with her parents in this city. Miss Anderson will return to Brussels in the fall.

## MRS WELPTON PRESENTS PUPILS.

Mabelle Crawford Welpton brought out a number of her pupils in a closing recital on the evening of Tuesday, June 16, at the Y. W. C. A. Auditorium.

## ADAH E. KLOPP TO LEAD.

Adah E. Klopp, who has maintained a voice studio in this city for the past year, has accepted a position as teacher of singing at Waterman Hall, in Sycamore, Ill., a few miles outside of Chicago, and will take up her duties there in the fall.

JEAN P. DUFFIELD.

## Wagner's Music.

By the study of Wagner's masterpieces a glimpse of the eternal is had and once the vision of his truth fills the soul counterfeits are detected instinctively. The polyphony of Bach and the music of "Die Meistersinger" prove the spiritual kinship of Wagner with the founder of modern music. A Beethoven symphony and the "Tristan und Isolde" music demonstrate the common genealogy of the composer from Bonn and the maker of music dramas, but listen to the Strauss music from "Salome" when the prophet is being murdered in the well and then hear the mighty tone structure of the last scene from "Götterdämmerung" and observe that Strauss shrieks while Wagner chants.—San Francisco Call.

## Ezerman Pupil Wins Soloist Diploma.

Anna Winnifred Atkinson has been awarded the soloist diploma in piano, in the Philadelphia Conservatory of Music. In the recent concert in Witherspoon Hall, Philadelphia, Miss Atkinson played with orchestra, Grieg's concerto, op. 16, second and third movements, receiving high praise for her work. Miss Atkinson is a pupil of D. Hendrik Ezerman.

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before the public, and David Bispham is no exception to  
the rule."The other day," says the baritone, "I had an instance of  
the linguistic performance of those who insist upon sing-  
ing in foreign languages, without knowing anything about  
them, and with scarcely more knowledge of English, I fear.  
A fellow came up to me and asked me where he could get  
a certain duet he had read about my singing. He said he  
thought it would be fine for him and his 'fie-ann-see,' as  
he called her, to sing at a concert they were engaged for.  
Upon inquiring more particularly, I found he wanted in-  
formation in regard to the duet from Mozart's 'Don Gio-  
vanni'—'La, ci darem la mano'—only I had some difficulty  
in recognizing the familiar selection under the disguise of  
'Lacey dare 'em lamono,' which was what he called it."On top of this he asked me to hear him sing, but as it  
was not convenient for me to do so at that time, I had a  
little talk with him instead. Often one can tell the charac-  
ter of the singing voice from the way the speaking voice  
sounds, but I was puzzled by the man's timbre and so asked  
him what his voice was. 'Well,' he said, 'I dunno 'zackly.  
It useter be a bass but my teacher says it's a tenner-a-  
bustum now.' And so it fell to my lot to give this lad his  
first lesson in a foreign language. To explain the meaning  
of tenore robusto."Mr. Bispham tells another story on himself. Being a  
non-smoker, he does not even care about being near lighted  
tobacco, especially just before singing.At his recent highly successful engagement in Toronto,  
where in his honor, the boxes each night were full of peo-  
ple in evening clothes, reminding one of the opera, he  
arrived at his dressing room at Shea's Theatre, only to  
find a man sitting there with the door closed, and smoking  
a big cigar. Mr. Bispham politely requested him to state  
his business, but pointedly added, "Smoke kills my throat,  
so please leave your cigar outside." The smoker did so,  
and then returned saying confidentially, "Don't tell any-  
body what salary you are getting. There's a lot of people  
about trying to find out a person's business." With which,  
he went away, leaving Mr. Bispham in astonishment.  
Turning to the stage manager, the singer asked who it was  
who forced his advice and cigar upon him in this unceremo-  
nious manner. He was more astonished still to learn  
that it was Jerry Shea himself, the proprietor and manager  
of the theatre.Owner and artist did not meet until the last night of the  
engagement, when Mr. Shea brought an old friend around  
upon the stage to shake hands with the man who had filled  
his theatre all the week, but before admitting the stranger  
to Mr. Bispham's dressing room, he stopped him with a  
sly remark, of "Hold on there, Tim, just leave your cigar  
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With one of her summer pupils in her Detroit Electric.**May Porter an Able Director.**May Porter should be congratulated upon the splendid  
work of the Cantaves Chorus, which gave its ninth annual  
concert in Horticultural Hall, Philadelphia, recently.  
Under the able direction of Miss Porter, this chorus was  
heard in Elgar's "The Snow" and "Fly, Singing Bird, Fly."  
In both of these numbers, the good interpretative ability of  
the Cantaves Chorus was shown to advantage. A new and  
interesting number was advanced in Kramer's "Mirage," in  
which an incidental contralto solo was beautifully rendered  
by Elizabeth Bonner. Another interesting feature of this  
number was the violin obligato by Dorothy Bible. The  
two other soloists were Edna Florence Smith, who sang  
the solo soprano part in "The Kisses," by Bemberg-  
Mathews, and Henri Merriken, who interpreted two groups  
of songs in excellent style. The concert was one of the  
most successful of the latter half of the season of 1913-  
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self, sir? I 'ardly know the 'es from the shes.—Puck.**MARIE SUNDELIUS Soprano**Exclusive Management  
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**JUNE MUSIC IN FORT WORTH.**

(Continued from page 6.)

Rudmose; business manager, Mrs. T. H. Wear. Carl Venth will direct the chorus again.

The annual luncheon was held at the Westbrook Hotel the day after the final musicale. Mrs. R. I. Merrill and Mrs. M. D. Hansard were the committee in charge, and Mrs. O. F. Carlson served as toastmistress; this event proved a delightful close to the season's work.

**LAST SYMPHONY ORCHESTRA CONCERT.**

The fourth and last of a series of concerts by the Fort Worth Symphony Orchestra was given to an audience that packed the Chamber of Commerce auditorium, many people standing throughout the program. The orchestral numbers were well chosen and enthusiastically received, the players having made splendid progress under Conductor Venth. The soloists were Andrew Hemphill, tenor and Dot Echols, pianist. Mr. Hemphill is one of Fort Worth's prominent musicians and teachers. He has spent several years in Paris studying with Oscar Seagle and Jean de Reszke and is an authorized exponent of the de Reszke method. His numbers on this occasion were splendid examples of this famous method and the audience received them with enthusiasm. They were "Siegfried's Love Song" from "Die Walkure," recitative, "Comfort Ye" and aria, "Every Valley" from the "Messiah." Miss Echols, a young Fort Worth pianist of exceptional talent, played the Mendelssohn "Capriccio Brillante" in a thoroughly satisfying manner, displaying clean technique, good taste and artistic feeling. The interest manifested in these orchestral concerts has been extremely gratifying to those interested in the musical life of the city. It has shown a decided growth in appreciation on the part of the public, which augurs well for the future. The expenses have been guaranteed by subscriptions for season tickets at popular prices after which the concerts have been thrown open to the public. The same plan will be followed next year with the series of concerts extending throughout the season. An Orchestral Association has been formed with the following officers: Ben Tillar, president; Mrs. J. F. Lyons, vice-president; A. W. Grant, secretary and Ellison Harding, treasurer, with a board of directors chosen from the leading business men, musicians and club women of the city.

**THREE RECITALS OF NOTE.**

Clarence A. Marshall presented his pupil, Grace Ray, in a pleasing recital, recently. Miss Ray's numbers included: aria, "More Regal" from "Queen of Sheba"; "I Will Extol Thee," Costa; song cycle, "An April Heart," Clough-Leigher; "Summer Rain," DeKoven, and "At the Making of the Hay," Lehmann. A beautifully clear, high soprano voice, good diction, and artistic interpretation with a pleasing stage presence made this a delightful program.

The graduate recitals of the piano department of Texas Christian University were exceedingly interesting. Pupils of Carl Beutel and Harold Techau were presented in these recitals and without exception gave evidence of capable work done under these splendid teachers.

It is also gratifying to report an interesting studio recital by the intermediate pupils of E. T. Croft. Four young girls, Emma Waller, Merle Waller, Rosa Rounsaville and Marion McKee gave evidence of splendid progress in a program which included "L'Harmonie des Anges," Bergmuller; valse brillante, Moszkowski; "Air de Ballet," Chaminade; etude in G minor, Heller and Polish dance, Scharwenka. Assisting on this program was Gertrude Gullledge, a young pupil of Sam S. Losh. The possessor of an unusually beautiful soprano voice, this young student gives promise of a career of much interest. She sang Rubinstein's "Asra," Grieg's "Ich Liebe Dich," "The Island of Gardens," by Coleridge-Taylor and "My Sweetheart," by Meyer-Helmund.

**PITNER SONGS.**

G. Richardson Pitner, a local pianist and composer, whose songs were recently published by Clayton F. Summy, is in receipt of programs showing the use of these songs, "Two Roses," "A Song of Love" and "The Night Has a Thousand Eyes," by Paul W. Peavy, New York, June 1, and Mrs. Paul Betts, Athens, Ga., June 22.

L. M. L.

**Pagliacci.**

Child of those lovers, mortal Mirth and Woe,  
Poor Pagliaccio, fool and lover both.  
How often have I laughed, and left you loath.  
Not dreaming that your play was mingled so  
With prayers and creeping dread; or that the show  
Of gaudy silks could hide so red a heart,  
A mind so tantalized and torn apart,  
A soul so taunted of the powers below.  
And look! the laugh, the kiss, the sudden blow,  
The flaring lights, and frightened faces round  
A stained and sinking form! Oh, sure I know  
That rising, ringing cry! The knife has found  
A lovely sheath! Aha, Pagliaccio!  
Your heart was breaking then; I know the sound.

—Century Magazine.

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H. L. BENNETT - - - - - MANAGING EDITOR

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**THE MUSICAL COURIER EXTRA**

Published every Saturday by Musical Courier Co.

Devoted to the interests of the Piano Trade.

Some operas, like some children, are better seen  
than heard.Men who claim to be wedded to their art some-  
times make but a sorry showing in the offspring  
from the union.The Grand Duke of Weimar conferred upon Rich-  
ard Strauss on his fiftieth birthday the golden medal  
for art and science."Can Fright Whiten Hair?" asks the Literary  
Digest. Try us with the announcement of another  
production of "Mona."Now that Berlin is well on its way toward get-  
ting its new opera house we suggest respectfully  
that it produce a few new operas there occasionally.Just two weeks to the opening of the Bayreuth  
Festival. There was a time when such an anticipa-  
tion used to create more excitement than it does  
now.The musical world will be vastly relieved to  
learn that a marble tablet has been placed on the  
house in Florence where Caccini died on Decem-  
ber 10, 1618.The letter S, as the London Daily Telegraph  
points out, is beginning to have much significance  
in modern music—Strauss, Schönberg, Scriabine  
and Stravinsky.Once in a while painters who depict persons per-  
forming upon the flute, the viol, the harp, or the  
piano, ought to show the players handling those in-  
struments correctly.Vanni Marcoux's female admirers in America—  
and they numbered legion—will read with interest  
that in Paris last Saturday the handsome and  
popular baritone married Mlle. Madeleine Morlay,  
an actress.For the position of concertmaster of the Chicago  
Opera Alexander Sebald has just been engaged  
abroad. He has held similar positions in European  
symphony orchestras under Mahler, Nikisch, Muck  
and Weingartner.Last week marked the two hundredth anniver-  
sary of the birth of Christoph Willibald Gluck,  
which led several bromidiotic commentators to re-  
peat that the composer of "Orfeo" was the Wagner  
of his day. As a matter of truth Gluck had noth-  
ing in common with the fiery Richard except the  
fact that they both wrote music.A new musical column in the New York Morn-  
ing Telegraph is called "Chords and Dischords,"  
and presents very well written and interesting com-  
ment on matters tonal here and abroad. The writer  
is Stanley Olmsted and he appears to be one of the  
few New York musical penmen who find some-  
thing musical to write about outside of grand opera  
and the salaries of singers and players.As to the forthcoming \$10,000 prize opera com-  
petition in Los Angeles, told about in another col-  
umn, it seems that the selection of judges by the  
National Federation of Musical Clubs should com-  
prise none of the judges of the Metropolitan Opera  
House prize competition of a few seasons ago. It  
is possible that some of the same scores which were  
submitted to the Metropolitan Opera \$10,000 con-  
test may be among those that will go into the Los  
Angeles competition. Over twenty were submitted  
in the New York contest, and, judging by "Mona,"which won, it is difficult to believe that all rejected  
works were inferior to the one that received the  
prize.A staff member wishes to know whether a para-  
phrase of Tennyson's famous lines would not apply  
to success in music, as follows:"Tis better to have been and be a 'has been'  
Than never to be 'it' at all."Erie, Pa., now has joined the list of American  
cities which gave successful music festivals this  
spring. The two men directly responsible for the  
fine results achieved in the energetic Pennsylvania  
town are Franz Kohler, conductor of the Erie  
Symphony Orchestra, and Morris G. Williams, con-  
ductor of the Erie Oratorio Society.Lord Howard De Walden's Celtic tragedy, "Dy-  
land," with music by Josef Holbrooke, was pro-  
duced by Thomas Beecham at the Drury Lane  
Theatre in London last week. The reception of the  
work, as private cables impart, left something to be  
desired, for the public applauded while the critics  
appeared to be half surprised, half apologetic.The operatic festival of the Berlin Royal Opera,  
which came to a close recently with the perform-  
ance of "Rosenkavalier," as described in our Ber-  
lin letter on another page, lasted two weeks and was  
a great success, both artistically and financially.  
The box office statistics showed that 30,000 marks'  
worth of tickets were sold to persons residing out-  
side of Berlin, and this is considered a remarkable  
showing for so short a period.The largest audiences ever gathered to hear mus-  
ic in Central Park were there last Saturday and  
Sunday night. The attractions were Conductor  
Nahan Franko and a particularly fine band, made  
up of the leading wind instrumentalists of the New  
York Philharmonic Society and the Metropolitan  
Opera House orchestra. Franko is conducting at  
the park every evening this week except Monday  
and will conduct also next Sunday.In the New York Sunday Tribune there is a de-  
partment called "At Music Studios," which contains  
some excellent contributions. They are excellent  
because they are lifted bodily from the columns of  
the MUSICAL COURIER, as the Tribune issue of June  
28, 1914, and the MUSICAL COURIER issue of June  
24, 1914, will testify. The fact that the Tribune  
items in question are not credited to the MUSICAL  
COURIER doubtless is merely an oversight.It is reported by the Pacific Coast Musical Re-  
view that the latest musical plans in connection with  
the Panama-Pacific Exposition comprise the organ-  
ization of a special symphony orchestra of eighty  
men, an official Exposition band of forty-five men, a  
series of choral festivals, including an Eisteddfod,  
soloists' concerts, one hundred organ recitals by  
Mr. Lemare, of London, and about two hundred  
more divided among American organists.Henry T. Finck, of the New York Evening Post,  
has been poring over European opera statistics and  
as one result of his findings announces that in Paris  
last year "Carmen" had nearly twice as many per-  
formances as any other opera and that during the  
decade 1901-1910, Bizet's masterpiece was the fa-  
vorite opera in Germany, having been heard there  
3,956 times. At the Metropolitan Opera House  
"Carmen" was not given at all last season, while  
such a purely ephemeral composition as "Julien"  
had five or six performances.



## HOW TO GET A START.

There is no problem in the world of music more difficult to solve than that which confronts the young artist in his or her efforts to get a start. After the days of education are over and the fledgling artist begins to feel his wings the question of ways and means arises and the difficulties stand before him like an insurmountable wall. He feels, often with justice, that, could he but be heard, his success would be assured, but he knows of no means by which this may be accomplished.

One way there is, of course, which costs but little and lies within reach of almost every young artist: to rent a hall, invite a few friends, and give a recital. And this means has been tried over and over again, and always with the same disastrous result. The young artist comes away from it disheartened and a prey to the most profound despair. He has risked generally his last penny on this venture only to learn, too late, that it has been absolutely thrown away. Only by rare good luck is he able to get the musical critics of any of the best papers to attend this maiden effort, and, if any representatives of the press appear at all, they are, only too often, assistant critics who believe that to criticise harshly is to show their own knowledge. And then it usually happens that if this writing of an unknown newspaper cub about an equally unknown artist should happen to be favorable, it is cut down to a few lines by the managing editor, whose duty it is to save valuable news space.

Then again it is equally impossible for the young artist under these circumstances to get a representative public. Those music lovers among the amateurs whose good opinion would be valuable do not go to hear the efforts of an unknown. The reason of this is easy to understand. These amateurs, filled though they often are with the desire to discover and aid budding genius, have learned through frequent painful and bitter disappointment that conceit and aggressiveness often take the place of talent in the givers of such small concerts.

The self indulgence of a recital proving futile, how about the managers? They, of course, seem, at first, the haven of hope for the aspirant, just as is the publisher for the author, the dealer for the maker of a picture. But the managers are not interested in art for art's sake. They very well know that the existence of art depends not upon its perfection but upon its earning capacity. And, after all, the best criticism of art is the box office, for that is a worthless art which knows no public. If you doubt that, ask yourself how much general usefulness the best production possible would have were it heard only by the performers. As a great philosopher has pointed out, beauty itself is non-existent unless there be an eye to see it or an ear to hear it.

And so, though the young artist may inveigh against the managers, they are, after all, acting in the best interests of art by obeying the dictates of self preservation. The large amount of money now spent in this country on musical art is due solely to the splendid constructive and pioneer work of the managers and far reaching influence of the *MUSICAL COURIER*. We must thank not the public but the managers for the musical showing of America today. Certainly, they work for the purpose of making money, but as their interests coincide with the best interests of art and of the artist, no general criticism is possible.

And the manager must be convinced. He takes nothing on faith and risks nothing on his own judgment as a critic. This being the case, the young artist will do well to accept conditions and to adopt the only possible means of bringing his claims to the notice of the managers by first of all doing something in a more or less public way, and then advertising these doings in the only musical paper which acts as an authoritative guide for the managers, the *MUSICAL COURIER*.

Do not sing or play for nothing, but on the other hand, do not ask exorbitant prices for your early

appearances before you have established fame and a market value. Stilted pride and stupid conceit often prompt young artists to insist that they will not sing or play for less than a certain sum. Once you get a reputation you may demand a thousand dollars or more for the smallest effort, but until you have risen from the ranks the demand for large fees is nothing less than suicidal.

No good effort which remains hidden is worth anything in a practical way, and the good effort which is known to the largest public naturally will be the most profitable.

## HELPING AMERICAN COMPOSERS.

It is gratifying to learn that while Prof. Edgar Stillman Kelley is receiving so much recognition in Europe, his countrymen are also showing him marked attention at home. The following circular letter which explains itself has just been received:

### THE STILLMAN KELLEY PUBLICATION SOCIETY.

Honorary president, Carl Stoeckel, Norfolk, Conn.

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At the present time there is much discussion concerning the support of creative musical art in our country. Prizes are being offered, productions are being planned, and other means devised for furthering its development, but as yet nothing has been done toward solving the serious problem of the engraving and publishing of the larger orchestral scores of our American composers.

Certain music clubs and a number of individuals interested are now arranging to publish the works of Edgar Stillman Kelley, an American composer of international reputation, who has written extensively for the orchestra.

It is the earnest wish of Stillman Kelley, for whom this movement has been started, that an organization of a permanent character be formed for the purpose of rendering a similar service to other American composers, and the committee is now working toward that end.

The compositions of Stillman Kelley, which are to be printed, have been publicly performed by many of the large orchestras and seriously considered by both critics and public.

At present Stillman Kelley is in Europe, bringing out his compositions with marked success. He was recently invited to conduct his "New England" symphony at the Liszt Society Festival in Altenburg, Germany. The festival was under the protection of His Highness, the Duke of Altenburg, who on several occasions "commanded the presence" of the composer as a guest at his castle, and also requested that some of his compositions be given on the regular Court concert programs next season.

ELLA MAY SMITH,  
President.

Accompanying the foregoing circular is a card, reading as follows:

### The Stillman Kelley Publication Society

To Mr. Heinrich Meyn, Treasurer,

150 West Fifty-ninth Street, New York.

Sir—I desire to become a member of the Stillman Kelley Publication Society and enclose \$..... for.....copies of this composer's orchestral scores.

Symphony No. 1—*Gulliver*.  
Symphony No. 2—*New England*.  
Symphonic Suite—*Machbeth*.  
Symphonic Suite—*Aladdin*.

Said score or scores to be delivered to me as soon as printed, or retained by the committee for presentation to music libraries.

Date.....191.....

Name .....

Address .....

The price of scores will be Ten Dollars each.

The list of subscribers and library presentations will be given to members in the annual report.

## SING IN ENGLISH.

Some days following John McCormack's appearance in Bridgeport, Conn., the following editorial appeared in the *Evening Farmer*, the oldest, most conservative and influential paper in the State of Connecticut. It is from the pen of Lynn Wilson, one of the ablest of the best school of journalists in America. The article was headed: "The Way to Sing to English Speaking People Is in English."

Culture in its earlier stages seems always to have been in the possession of an exclusive class, and this exclusive class seems always to have been ashamed of the native product. Dante is famous because he wrote his wonderful works in the Italian language, which is to say, in the daily language of the living men and women about him. Spenser gained fame in the same way, by writing in the English language, instead of some dead, or stilted foreign language, affected by the "best people" of his time.

America today, with respect to its music, is in much the same state as Italy and England were in the time of Spenser and Dante with respect to literature.

Having developed little music of our own, we, through the limited number of persons of musical training, affect an undue admiration for music that is foreign, and especially for song in other languages than our own.

The result is that the really great singers who come to this country, or who belong to this country, have not contributed their share to the musical education of the people. They have not done what they might have done, nor even what they ought to have done, to create interest in good music.

Most of the great singers who have occasionally come to Bridgeport have done precisely what the writers before Dante did, what those before Spenser did. They have chosen to sing most of their songs in foreign tongues, and the audience has expressed an enthusiasm which it was far from feeling, while scanty attendance has indicated the real lack of popular interest.

How different is it with John McCormack, the first really great singer who has deigned to sing in the English tongue.

There are no cold audiences when McCormack appears. There are no empty houses when his voice is heard. His audiences are not composed of a few exclusive persons devoted to an art that is not and never can be national. There come into the McCormack audiences all the really cultured men and women of the community, who listen spellbound while a great artist sings great songs which they can understand.

Art is but a means of delineating and imitating truth. It is a means of conveying high thoughts from one mind to another. To convey such thoughts it is necessary that a medium of conveyance shall exist.

So it happens, and must always remain true, that great literature in the French tongue, will not be great literature to him who does not understand French. Nor can great songs be sung to those who understand only the English language, so that they will understand, save in English.

John McCormack is entitled to this fair meed of praise. He has done for song in America what Dante did for literature in Italy and what Spenser did for literature in England. He has done and is doing more to make America a nation cultured in music than anybody has done before him.

That this should be so is the more to his credit, for his training was purely classical, and he was submitted to that rigorous culture which has made every great singer in America, before his time, so far as the art of song was concerned, a foreigner.

McCormack's Italian is perfect in pronunciation, and before an audience of cultured Italians he would be as much an artist as he is before an audience of Americans singing in the tongue which Americans understand.

That a community should know and love music is much to be desired. It is from this standpoint that these few thoughts are uttered respecting Mr. McCormack and his art.

Jennie Lind gave the American people their first impulse toward great music. John McCormack is giving them a second inspiration.

The Bridgeport *Evening Farmer* could have mentioned other singers who do much of their work in English. A few who at once jump into the mind are Bispham, Francis Rogers, Reinald Werrenrath, Herbert Witherspoon, Evan Williams, Reed Miller, Christine Miller, and many others—too many, in fact, to be enumerated in this place and at this time. In the concert field, the advance toward singing in English is immeasurably more rapid than in the operatic realm.

A "concert in costume" is what the London *Tatler* calls grand opera.

## LOS ANGELES \$10,000 OPERA PRIZE.

Music has become a business asset of Los Angeles, for in connection with the securing of the convention of the National Federation of Musical Clubs which will be held in that city in the summer of 1915, Los Angeles also will bring permanent grand opera to the lovely and thriving city of the Southwest.

Already the announcement of the selection of Los Angeles as the meeting place of the N. F. M. C. convention has been advertised throughout the civilized world, and the fact that a \$10,000 prize has been raised and offered for a three-act opera, not to exceed in performance three and one-fourth hours, including intermissions (with the libretto in English and the text either original or translated), has brought over forty compositions to the committee from the best composers of note in this country, which assures the success of the enterprise.

With the formation of the American Opera Association of Los Angeles and the raising of \$40,000 for the production of the prize opera, music seems to be placed on a sound commercial basis in the City of the Angels. On April 25, 1913, in Chicago, at a meeting of the National Federation, this opportunity was given to Los Angeles. F. W. Blanchard, Mrs. W. H. Jamison, L. E. Behymer, Gertrude Parsons, Charles Farwell Edson, and J. P. Dupuy helped to bring it about, and Mrs. Jason Walker, of the National Federation, also did an important part of the planning.

No manuscripts will be received by the opera committee before July 1, 1914, and none after August 1, 1914. The committee of award has already been selected and numbers among the names some of the best authorities on music in this country. As the time is limited for submitting operas in this competition, the scenes and characters of the libretti were not limited, but where everything else is of equal value, the preference will be given to a work dealing with American characters.

The opera is to be the culminating event of a music festival week in Los Angeles, and Mrs. Jason Walker, in charge of programs, has just finished consulting with the executive board, which includes F. W. Blanchard, president; Mrs. W. H. Jamison, secretary; L. E. Behymer, vice-president; Gertrude Parsons, Charles Farwell Edson and J. P. Dupuy.

The offerings of the week in the way of concerts and other musical performances of importance are to be arranged to open June 24, a reception night, music furnished by the leading vocalists and instrumentalists of Los Angeles. Friday, June 25, the entire day will be devoted to musical programs by the pupils of the public schools, orchestral and choral. Saturday, June 26, orchestra concerts by the symphony and similar organizations. Sunday, June 27, every church of prominence in the city has arranged for sacred concerts in the afternoon and evening, many organ recitals having been planned. Monday, June 28, the choral clubs and organizations of Southern California and the United States will meet in competitive rivalry. Tuesday, June 29, orchestral concerts will be heard both day and evening, the compositions being in competition for cash prizes. Wednesday, June 30, artists' concerts are to be held day and evening. Many prizes will be given for the various events.

Thursday evening, July 1, marks the first performance of the American prize opera, July 2 its second performance, July 3 (matinee) its third. These first three performances are to be devoted exclusively to the visiting delegates and members of the National Federation of Musical Clubs. The evening of July 3 brings also a pageant of California music, from the aborigines, followed by the early Spanish, the mission music of the padres, the later Spanish music, the coming of the Gringo down to the present time, accompanied by a parade of the visiting musical delegates. The prize opera will



AMERICAN OPERA ASSOCIATION EXECUTIVE COMMITTEE. Bottom, left to right: Mrs. Jason Walker, Mrs. W. H. Jamison, L. E. Behymer; top row, left to right: Charles Edson, Gertrude Parsons, Fred W. Blanchard.

continue for one week longer given over to the public.

This, in brief, is the work that the committee has in hand and those who are acquainted with the personnel of the local board feel confident that not only will a world-wide interest be manifested in the production of this new American opera and the work of the Biennial Federation be carried out successfully, but that a new musical section will arise on the Pacific Coast that should eventually become a force in itself and bring forward Western music to an independent and imposing position.

## MEXICO, PAST AND PRESENT.

In the year 1325, so runs the story, the Aztecs traveled south from the extreme northwestern part of the American continent and took up their abode in Anahuac, where the vanished Toltecs had last been seen, some two centuries earlier. A good omen guided them in selecting the site of their new city. They beheld a royal eagle with his broad wings open to the morning sun, perched on a cactus by the shining waves of a lake. Such a heaven-sent injunction was not to be disobeyed. No doubt the pessimists and critics among the wandering Aztecs regretted that the eagle had not gone farther inland with his prey. But the true believers, in all ages of the world more numerous than the skeptics, were not to be turned aside by the counsels of the ungodly. They drove piles in the low marshes and laid the foundations of their city in the shallows, for which act of faith they were rewarded in the fulness of time; for the waters of the lake receded and left the town on dry land, where it still remains. The city was called Tenochtitlan, signifying its miraculous origin. In the year 1519 the city of Tenochtitlan had nearly 60,000 houses, and a population estimated as high as 500,000 souls. When the Spaniards under Cortez saw it they thought it "like a thing of fairy creation rather than the work of human hands." But the Spaniards never could conquer the original name of the town. They called it after the name of the Aztec god of war, Mexitli, and the name that got abroad to Europe and which was subsequently fastened to the city and the country was Mexico.

The eyes of all the world are now on Mexico, metaphorically speaking. Those who have not actually set eyes upon the ancient city of the Aztecs and the capital of modern Mexico have, however, a somewhat unjust opinion of the attractiveness of the place. The celebrated valley of Mexico, encircled by towering hills, lies 7,524 feet above the sea level of London and New York. In this valley is the city of Mexico, surrounded by natural scenery that is grand, almost terrible in its majesty. It has an equable climate resembling that of central Italy, for it is situated in the tierra fria, or cold region. Half way down the hill toward the sea level is to be found the tierra templada, or temperate region of perpetual moisture, where the mists and clouds from the Gulf of Mexico are forever settling. Down on the sea level are to be seen in all the luxuriant

variety of tropical vegetation the gay colors of the vanilla, the indigo, and the flowering cacao trees.

In 1823, Spain acknowledged Mexican independence, but left the Mexicans ignorant and burdened with a city full of churches, convents, and other ecclesiastical estates. The war of reform ended in 1860, and great numbers of the churches were "sequestered and converted into libraries, stores, warehouses, and even stables, or pulled down for civic improvements."

The most imposing building at present to be seen in Mexico City is the huge Palacio Nacional, which is 675 feet long, and projects on both sides of Plaza Mayor. As it is a purely civic building for the administration of city affairs, a detailed account of its many offices and rooms is not suitable for these columns. To the south of the Palacio Nacional is the chief market, Mercado Velador, which, however, does not cover as much ground as the Conservatorio de Musica standing beside it. Behind the Palacio Nacional is the well known National Museum, which is so rich in Mexican antiquities. Farther to the east again is the beautiful Academy of San Carlos, often said to be the finest picture gallery on the American continent, and well supplied with examples of the Florentine and Flemish schools of painting. To be on the safe side, let us say that the Academy of San Carlos is the finest in Latin America, at any rate. On the north side of the Plaza Mayor is the Cathedral, or Church of the Asuncion de Maria Santisima. It is built on the site of the Aztec temple, Teocalli, and was begun in 1573 and finished in 1667. There are probably no churches on the American continent larger than this cathedral, which is 425 feet long, 200 feet wide and 180 feet high. St. Patrick's Cathedral, of which New Yorkers are so proud, is 400 feet long, 125 feet wide and 112 feet high. If the towers were removed, St. Patrick's Cathedral would stand comfortably inside the Cathedral of Mexico City.

The Grand National Theatre is one of the largest and finest in the New World, and has a seating capacity for three thousand persons. It was designed by the Spanish architect, Don Lorenzo Hidalga, and opened in 1844. In stage mechanism it is now far behind the times, but its artistic decorations merit study.

In the concert hall of the Conservatory of Music the northern visitor feels more at home. Here he finds familiar names and faces on all sides. There are busts of Palestrina, Rameau, Handel, Bach, Gluck, Haydn, Méhul, Beethoven, Auber, Fétis, Rossini, Meyerbeer, Donizetti, Bellini, Verdi, Gounod, and three Mexican composers, Antonio Gomez, Bustamante and Beristain. These busts fill the right hand side. On the left are the dramatists, Aeschylus, Sophocles, Plautus, Terence, Lope de Rueda, Shakespeare, Ben Jonson, Lope de Vega, Calderon, Corneille, Molière, Racine, Moreto, Soeur Ines de la Cruz, Moratin, Victor Hugo, Alfieri, Goethe, Schiller, and Breton de los Herreros. Of the Principal Theatre and the Iturbide Theatre, it is not now necessary to speak.

We may call attention, in passing, however, that London's Covent Garden Opera House and Mexico's Conservatory Concert Hall are both beside markets. Mexico's market occupies the old site of the Chateau-neuf of Motecuhzoma with all its ancient mire and dirt. Covent Garden market in London, on the other hand, is the property of the Duke of Bedford, and is one of the finest exhibitions of fruit and flowers in the world. "The Easter Eve flower market is especially brilliant," says Baedeker.

London and Mexico City have one advantage in common over New York City—namely, they are the seats of their respective governments. Of course, it is not necessary now to say anything about the kind of government Mexico has had. A certain London playwright, by name Shakespeare, once remarked that "there is no darkness but ignorance," but he could hardly have been thinking of Mexico



when he uttered his wisdom. As it is our business now to describe Mexico as it is rather than to prescribe for whatever is the matter with it, we leave the subject of Mexican education in abeyance. Sitting at ease in the beautiful garden of Alameda by the fountains and statues or wandering under the vast shade of more than 1,500 sturdy ash trees, we can easily forget governments and revolutions. And the visitor with an artist's eye can find much to delight him in the marble and bronze of the Constitution Square, or Plaza Mayor, otherwise Plaza de la Constitucion. Such works as the bronze statues of Mercury and of Venus, by Canova, put to shame many of the artistic abominations of New York City, which the artist Borglum is reported to have condemned as unfit to be paper weights. Christopher Columbus has a superb memorial monument which we cannot do justice to in these few lines. Seven human figures, various marbles, bronzes, wrought iron, candelabras, make one of the most imposing monuments to be seen outside the capitals of Europe. The pride of the city, nevertheless, is the famous equestrian statue of Charles IV, which has no rival of its kind except that of Marcus Aurelius at Rome. And it was cast in Mexico, though designed by Don Manuel Tolsa abroad.

We cannot stop now to describe the magnificent libraries of Mexico. The National Library, opened in 1692, has more than 600,000 volumes.

In the pretty garden of Zocalo, situated in the center of the Plaza de la Constitucion, the band plays every evening. There, in the brilliant atmosphere, under the cloudless skies of these high altitudes, with the soaring peaks of Popocatepetl and Ixtaccihuatl standing like the sentinels of fairyland in the distance, one may recall the lines of Bishop Heber, of Calcutta, in his hymn about the charms of Ceylon's Isle, where "every prospect pleases and only man is vile." Be it understood that we do not use this word "man" as a sop to the Cerberus of female politics. We fear that on this occasion we must make use of the word to include the entire biped population of Mexico City, even if it sounds a little ungallant in this ungallant age.

### ECHOES OF THE WAGNER SUIT.

The recent sensational lawsuit between Isolde Bülow-Beidler and her mother, Cosima Wagner, which called forth such severe censure on the part of sincere Wagner admirers all over the world, brought to light some interesting facts. Dr. Troll, one of the attorneys for the defendant (Cosima Wagner) declared at one of the final sessions of the court that the sensational character of the litigation was doing great material damage to the Bayreuth Wagner Festival, and as one of his proofs he pointed out that 400 tickets which had already been sold had been returned, because of the public indignation over this remarkable affair. He also declared that protests were now being heard on all sides to the effect that the Bayreuth Theatre was no longer a proper place in which to give the performances, and that the Prinzregenten Theatre at Munich was profiting from these rumors. Dr. Troll demanded that the public be excluded from the court proceedings, but the court refused to grant this request.

A sensation was produced by the reading of the affidavit of the principal witness, Anna Wrazek, who was for many years a maid in Wagner's house. This woman died at the age of eighty-two just before the opening of the proceedings. Her affidavit contains some very startling assertions concerning the relations between Wagner and Mme. Cosima, who was then Bülow's wife, but as they were not substantiated from any other source, they were not accepted as incontrovertible evidence. The upshot of the whole proceeding was, as all the world knows, that Mme. Beidler lost her suit against her mother, so that it seems, after all, she was a

daughter of Hans von Bülow and not of Richard Wagner. At least, the courts have declared her to be legally the daughter of von Bülow.

Mme. Beidler, however, still insists that she is the daughter of Richard Wagner and refers to numerous letters of Wagner's in which he speaks of his "daughter Isolde." The whole action probably was prompted by mercenary motives, as the *MUSICAL COURIER* suggested from the first. Mme. Beidler hitherto had been drawing an annuity of 30,000 marks (\$7,500), and this was recently reduced by Siegfried Wagner on the grounds that the family income no longer justified such a sum, since royalties had stopped. For this reason Siegfried's step-sister brought suit against her mother, not only with the hope of proving herself to be a daughter of Richard Wagner, but also with a view to making her own son a direct heir to the Wagner fortune.

The lawsuit, by the way, has caused considerable friction between the Munich Prinzregenten Theatre and the Bayreuth Wagner Theatre. Justizrat Troll (the defender of Mme. Wagner) mentioned before, declared that the whole controversy was in the last analysis nothing more or less than an aggressive move of the Prinzregenten Opera House against the Bayreuth Theatre. He went so far as to say that the Prinzregenten Theater was a "real estate speculation" and that every person who bought tickets for the Wagner performances in Munich was helping to support this venture. Ernst von Possart, the builder of the Prinzregenten Theater, has replied to these attacks by saying among other things: "It is for Justizrat Troll to prove in what way the question as to whether Isolde Beidler is a daughter of Wagner or of von Bülow is connected with the building and the management of the Prinzregenten Theatre. It is grotesque and quite on a par with his assertion that those who attend the Prinzregenten Theater pay their money, not for the performances heard there, but for the real estate speculations connected with it."

### A LILLIAN NORDICA MEMORIAL.

For the purpose of perpetuating the memory of Lillian Nordica, a committee has been formed to further the project of erecting a statue of the famous singer, in which she will be pictured as Isolde. The chairman of the committee is Albert Mildenberg, the well known composer and pianist. Among the prominent men and women who have consented to act in behalf of this undertaking are Mrs. George J. Gould, Mrs. O. H. P. Belmont, Fannie Bloomfield Zeisler, and David Bispham. The statue will be executed by Mrs. Harry Payne Whitney, and the site is to be in Central Park, as far as the present plan is concerned.

That opera in our vernacular is not valued by the New York Times does not change the fact that such art-loving countries as France, Spain, Italy and Bohemia all preferred recently to hear "Parsifal" in the language of those respective countries, to listening to it in the original German, which they could not understand and therefore did not care to hear. Why translate anything?

### And Next?

When grandma toured in foreign parts,  
Her letters were an education—  
Twelve pages of impressions, sights,  
Heights, distances and population.

Mother, doing Europe,  
In four pages told  
Whom she met and where the best  
Gowns and hats were sold.

Maud, abroad,  
Gets all she's able  
Upon two post cards  
And one cable.

### PRIZE FOR CHORAL WORK.

A \$2,000 prize contest for a choral composition is on at Los Angeles, where the Booster Club of Southern California offers that sum for the best musical setting to a poem called "California." These are the verses:

In the fertile, sunny Southland,  
Where the sky is always blue,  
Mountain sides and rolling valleys,  
Blooming meadows fair to view,  
Shelter homes of happy people,  
In their lives supremely blest—  
Days of sunshine, nights of coolness,  
Bring activity—then rest.

#### CHORUS.

California—Land of Plenty!  
California—Paradise!  
From thy charms, O California,  
Other climes may not entice.  
Once at home in California,  
Quite forgot are earthly ills.  
Life is lived in California  
With a joyousness that thrills.

In the fragrant, sunny Southland,  
Where the trees are always green,  
There are acres lying idle  
Waiting thousands yet unseen.  
Homes for them in peace and plenty  
Wait the touch of human hand.  
Orange groves and walnut orchards  
Then will bloom o'er all the land.

In the golden, sunny Southland,  
Where the year is always spring,  
Nature, prodigal of blessings,  
Makes the heart with rapture sing;  
For beneath the ground lies hidden  
Store of gems and yellow gold—  
Of the wealth of California  
Scarce the half hath yet been told!

In the joyous, sunny Southland,  
By the ever rolling sea,  
Men are building for the future  
With the strength of unity.  
Harbors, cities, smooth broad highways,  
Sparkling water brought from hills—  
Life is lived in California  
With intensity that thrills!

The rules for the competition are as follows:

The competition is open to the citizens of all countries. Compositions must be arranged for voice and piano, in the usual song form, set to the words of this poem. Band and orchestra scores may also be submitted at the option of the composers. More than one composition may be submitted by a composer.

The poem complete must accompany each composition, with at least two verses and the chorus set to the music in the usual manner.

Composers must not sign their names to their work, but must affix a distinctive mark of identification, sending with the composition a sealed envelope containing full name and address, and bearing the same mark of identification. The award will be made on merit, without knowledge by the judges of the identity of the contestants.

The award and payment of the amount of the music prize, two thousand (\$2,000) dollars, to the winning entrant, shall be full payment for the winning composition, and for all royalty rights of the composition in any form, either with or without words.

The right to reject any or all compositions is reserved. Satisfactory proof of authorship must be given if required. Music heretofore published will not be eligible. Contestants are advised to retain copies of their manuscripts. The Booster Club will conscientiously endeavor to return all unaccepted compositions, if accompanied by sufficient postage, and while all reasonable care will be given manuscripts, the Booster Club will not be responsible for their return.

The contest will close September 1, 1914. The award will be made by a board of disinterested judges appointed by the officers of the club.

No contestant's name, other than the winner, will be disclosed without authority. N. BANKS CRIEGER.

Chairman Music Committee, Booster Club of Southern California, 609 Herman Hellman Building, Los Angeles, Cal.

Tent, bungalow, cottage and hotel—each is contributing its share, and sometimes a little more, toward the daily evening concerts at the summer resorts. Little folk and big folk all seem to be enjoying a good time musically.



### The Assiduous Waiter.

An amusing Carl Flesch story is sent to this department by a friend of the famous violinist. It appears that when Flesch played in a small Dutch town not long ago, he was introduced to the local concert custom of arranging a "Kaffeepause" (coffee pause) in the middle of the program, in order to enable the auditors to indulge in a sandwich and a cup of the fragrant hot beverage which does not inebriate but keeps one awake at night. Flesch con-



SIMPLIFIED SPELLING.

formed so thoroughly to the habit of the place that when the Kaffeepause arrived he sent for refreshment to be brought to the artists' room for himself and his accompanist. A waiter soon appeared with the order and when given a gold piece by Flesch in payment, the man hurried away to procure the change. Without waiting for the man's return, the violinist went upon the stage after finishing his coffee, and continued his program. About half of his first number had been played, when, to the utter surprise of the audience and the huge amusement of Flesch the stage door opened, and the delayed waiter came into view, hurrying over to the player and holding out a plate containing the change due him. In the most nonchalant manner the virtuoso stopped his performance, picked up his money, left the proper tip on the plate, and signaling to the accompanist, went on with his reading as though nothing of the slightest moment had occurred. The report of the incident winds up: "Although Flesch has had many resounding triumphs, he told me that the applause he received after the waiter left the platform overshadowed any storm of handclapping he ever had experienced at any appearance of his own or of any other artist."

### Is There Anything New?

The prophetic picture of the ladies' orchestra was published in a Dusseldorf, Germany, paper in 1853. It was called "Ladies' Orchestra à la Strauss." Of course the Strauss meant is Johann, and not Richard. And now comes Theodore Spiering, at present of Berlin, with his "Neues Berliner Tonkünstlerinnen Orchestra," membership female.

### Paderewski's Past.

Opening an old book of music the other day, we came upon the Paderewski ops. 5 and 9, a collection of krakowiaks and mazureks, and were struck anew with the virility, freshness and originality of those compositions. They abound in piquancies of melody, harmony, and rhythm, and to our mind constitute the best of the Paderewski creative output, together with his A minor variations and his "Polish Fantasy," both for piano. It is a pity that he did not follow up the vein he struck in his ops. 5 and 9, idealized examples of Polish dance forms. Why does not Paderewski play them now in public? He has no need to be

ashamed of them, or of his fascinating later "Cracovienne Fantastique," with its stirring finale. In all his earlier works Paderewski showed a distinctive style, but his opera and his symphony smack of imitateness. For our part, we had rather hear the Polish keyboard hero in his krakowiaks and mazureks than in the Bach and Beethoven numbers which he plays so drily.

### Simplified Spelling.

"What's in a name?" says Shakespere, otherwise Shakspere, otherwise Shakespeare.

On this page is a picture of an iron worker's shop, discovered and photographed by Clarence Lucas, giving a new version of a Russian composer's name—Tschaikowsky, otherwise Tschaikovsky, otherwise Chaikovsky. Mr. Lucas comments: "In Antonio Garcia Cubas' 'Etude du Mexique,' published in Mexico City in 1889, the name of Beethoven is given as Beethowen, which looks more formidable and awe inspiring to Spanish eyes, perhaps. Why not change Wagner to Vognur, for instance, so as to give a foreign tang to the name and differentiate it from the sleeping car man and the baseball player? And what is the sense of writing Chopin and calling it Shopah?"

### Leschetizky of Ragtime.

There no longer is any need for you to worry about the fact that you are a perfect performer of Beethoven, but a poor exponent of ragtime. Axel W. Christensen, of Chicago, will fix you up in a jiffy, the jiffy consisting of twenty lessons of "The Christensen Course in Ragtime Piano Playing." If you should happen to see Axel's advertising and write to him you will receive the attached mimeographed reply:

MY DEAR FRIEND—Mr. Christensen is out of the city today and left on his desk your recent letter, telling me to write you.

You see, I am his private secretary, and before he left he felt that possibly he had not made plain to you just what he means.

As he said, this course is not simply a set of printed sheets—no indeed, it is personal, individual instruction, from his studio direct to you.

You have regular lessons to study from, lesson papers to fill out, which are personally corrected and returned to

you. That is why you *really* learn how to play ragtime so splendidly, in twenty easy lessons, even if you can't play a single note now.

The reason Mr. Christensen made you this offer is because whenever he gets a pupil in a certain town, that pupil learns to play ragtime so grandly, and so quickly, that lots of others want to take the course, too.

So please write Mr. Christensen today, using the special enrollment blank and return envelope.

You will then soon be a fine Ragtime Player.

You know what Mr. Christensen values most is the friendship and esteem of his pupils. He knows that his course in Ragtime Piano Playing will make you his friend—will make you *popular with everybody* and it may even help you to independence—to the making of big money as a music teacher, or on the stage.

He wants you to be happy with ragtime. It has made him happy. It has made us all happy who are working for him. Let it make you happy, too.

Now, I am holding a special scholarship for you and I hope you won't delay sending in your enrollment.

Sincerely,

MISS FRANCES MAE,

Private Secretary to Mr. Christensen.

A perusal of the Christensen method as revealed in a "Synopsis" accompanying the letter set forth above shows that Lesson 1 explains "the first ragtime movement"; Lesson 2, "the proper ragtime touch and the second ragtime movement—'Home, Sweet Home,' arranged in real ragtime"; Lesson 3, "the third ragtime movement, with exercise 'Ragology'"; Lesson 4, "playing two different chords in one movement"; Lesson 5, "playing three different chords in one ragtime movement, also Mendelssohn's 'Wedding March' in real ragtime"; Lesson 6, instructions for converting 'Suwanee River' into ragtime"; Lesson 10, "how to convert a waltz into ragtime"; Lesson 12, "In My Mercer Racing Car," a new popular song, with that snappy Tango movement that makes you want to dance"; Lessons 16, 17, 18, 19, 20, "playing the melody of any piece with the left hand, while playing arpeggio ragtime variations with the right hand." With Lesson 20 the pupil receives two of Mr. Christensen's greatest compositions, the 'Star and Garter Rag Waltz,' a sweet, dreamy waltz melody for the left hand, with ragtime variations like pearls for the



IS THERE ANYTHING NEW?



right hand—also the 'Cauldron Rag,' a rag classic introducing 'triple rag.'"

#### A Wry Jest.

Siegfried O'Houlihan says that he has been reading about the threatened epidemic at New Orleans and wonders at the fright of the citizens. "I have suffered for years from the Bourbonic plague," he adds, "and found it a rather pleasant ailment."

#### Minnesnorsers.

A correspondent writing to Don Marquis, of the New York Evening Sun, points out that the snore is a much maligned institution. "To a musical ear," the correspondent writes, "a snore is not merely a sound. It contains high notes as well as low; sharps as well as flats. . . . For myself, permit me to say that I am married to a lady who snores beautifully. For ten years of our marriage I have listened to and enjoyed the melodies of her snores." We have not heard the lady, of course, and can form no estimate of her prowess, but as a matter of sportsmanship, we are willing to back in a match with her, a gentleman in our family whose snoring we remember from our younger days with some degree of awe and respect. We suggest a catch-as-can contest, with no style of plain or fancy nocturnal music-making barred, the points to be scored as follows:

|                                |            |
|--------------------------------|------------|
| Snort .....                    | 5          |
| Trumpet .....                  | 5          |
| Coloratura .....               | 15         |
| Sawmill .....                  | 5          |
| Buzz, with gurgle .....        | 10         |
| Syncopated .....               | 10         |
| Trill .....                    | 15         |
| Rumble ending in whistle ..... | 10         |
| Chromatic .....                | 5          |
| Vox humana .....               | 20         |
| <b>Total .....</b>             | <b>100</b> |

#### Those Artist Invitations.

Mme. de Hegermann-Lindencrone relates in Harper's Magazine how Liszt used to be put upon by his hosts and hostesses at social occasions to entertain the guests with a piano solo or two. On one occasion, according to Mme. de Hegermann-Lindencrone, the Baroness K. invited the great pianist to an afternoon tea, and just before his appearance pushed her piano into the center of the room, where the great man could not possibly fail to see it. "Everyone was on the qui vive and breathless with anticipation when Liszt arrived," so runs the account, "but he had had many surprises of this sort, I imagine, and saw the situation at a glance. After several people had been presented to him, Liszt, with his most captivating smile, said to the hostess: 'Madam, where is your piano?' and looked all about for the instrument, though it was within an inch of his nose.

"'Oh, monseigneur! Would you, really . . . ?' advancing toward the piano, triumphantly. 'You are too kind. I never should have dared to ask you.' And, waving her hand toward it, 'Here is the piano!'

"'Ah, yes,' said Liszt, who dearly loves a joke, 'I wished to put my hat on it.'

"Very crestfallen, but still undaunted, the tactless baroness cried, 'But, monseigneur, you will not refuse, if only to play a scale—merely to touch the piano!'

"But Liszt, as unkind as she was tactless, answered, coldly: 'Madam, I never play my scales in the afternoon,' and turned his back on her and talked with Madam Helbig."

#### A Pliocene Pleasantry.

And speaking of pianists, the press agent of one who will visit this country next season sends us a story which tells how the artist in question was about to step on the stage at a recent recital when a lady rushed up to him and said that she was one of his greatest admirers, had traveled a long way to hear him play, could not secure a seat because of the sold out house and refused to leave without being accommodated. "Madame," the concert giver is reported to have replied, "there is only one seat at my disposal, but I will gladly let you have it—the seat at the piano." It might interest the press agent to know that the origin of his anecdote is lost in the mists of antiquity, but the first recorded instance of its perpetration upon the public was during the pliocene age, when Boo-Be gave a recital upon the Alaskan stone flute and his publicity promoter sent the "have-my-seat" story to the MUSICAL COURIER. The next appearance of the story was shortly afterward at an African concert given by Oom-pah upon the marimba or gourd piano. Thence forward the springing of the narrative averaged about three per month and was used for great artists upon the bumble-twang, the tam-tam, rattles, Javanese galempong, Chinese ur-been, the Welsh crwth, the Hebrew nebach, etc. Coming down to personages, Hans Sachs used to relate the happening as having occurred to himself at one of his early Meistersinger appearances about 1531, but an ancient member of the guild who did not laugh at Sachs' narrative, upon being pressed for an explanation, averred that the fiction was a favorite

one with Antonius Wyngaerde when he gave his celebrated series of recitals at Utrecht in 1459. More recently the press agents of Clementi, Thalberg, Pixis, Weber, Chopin, Mendelssohn, Liszt and Rubinstein have used the humorous with more or less success. It will continue to be employed for many generations of pianists as yet unborn.

#### Vital Organs.

Organists who are out of work for the summer and would like to earn a salary of \$40 or \$50 weekly by playing at moving picture theatres (ability to play piano also is required) should apply to this department by letter in order to be put into communication with the proper source. There are five or six such positions open. The organ, by the way, is fast superseding the orchestra at many of the moving picture houses. One of the leading managers told us a few days ago that he is unable to buy organs for several of his theatres, as the builders of the instruments are too busy to fill any further orders until September, 1915.



CARL FLESCHE,  
Violinist and tipster.

Who ever would have suspected that the prevalence of the "movies" would lead to a boom for organ manufacturers and organists?

#### The Uses of Art.

In the New York Times of July 6 one could read this advertisement:

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LEONARD LIEBLING.

"What's the matter?" a colleague asked of the advertisement manager.

"Matter enough. The fools have placed Mme. Soprano's testimonial for a cold cure on the same page with the announcement that she had a sore throat and couldn't sing."—Victoria (B. C.) Sunset.

"We're late; they're playing Beethoven's ninth symphony."

"There! what a pity we missed the other eight!"—Le Rire.

#### What Music Means to the Deaf.

[From the Volta Review, Washington, D. C.]

[Extract from an article called "Veil of Silence," by Rena Albertyn Smith. The Volta Review is published monthly by the Volta Bureau, for the increase and diffusion of knowledge relating to the deaf.—Ed.]

Melody has been all-conquering since Orpheus woke his lyre, but we of the silence cannot acquaint ourselves with music in its tangible form; cannot pretend to understand or appreciate it aright. But if it is not granted us to hear music to love, it is ours to love unheard music. It enchants by its very ethereality, and has about it the haunting loveliness of all distant, unattainable things.

The mere reading of the symbols of melody is a mechanical task devoid of pleasure unless the reader is familiar enough with music mentally to translate the notes into harmony, just as a printed page of Greek is meaningless to one who does not understand the language. However, the spirit of the most beautiful of languages may be sought, although its form must remain unknown. In the quest through the silence for the messages of music, beauty is preferably to be regarded as a combination of material form and spiritual significance, each of which is in itself beautiful, but which cannot exist alone—they are as body and soul.

If in music the corporeal is audible form, this bodily beauty, reaching the ears, excites pleasure. And when the quintessence goes beyond, soul meets with soul, resulting in a yet higher pleasure; the feeling aroused is depicted on the face of the listener. So through seeing the surrounding faces may be partially glimpsed the hidden spirit of music, and we, too, are entranced by siren strains; feel emotions now sensuous, now spiritual; find ourselves now smiling, now in tears. Facial expressions in the presence of music are always interesting to observe. The persons in the audience become so many interpreters of the spirit of melody, since music, being both catholic and subjective, appeals to each according to his temperament. But of course we can never be quite certain about the cause of the soulful expressions we see—perhaps the restless listeners are wearing discomforting apparel, whether of soul or of body! Yet the mood aroused by music seems to be one as a whole. And something inexplicable makes the audience applaud as one—possibly the mob spirit of man, purged of grossness, and rendered fine and subtle.

The spirit of music is also echoed by dancing. We of the silence have much reason to rejoice that the oldest of the arts is being rediscovered, although as yet the Russians alone nationally recognize its value. Dancers such as the Russian dancers, and the Misses Allan, Duncan and St. Denis, through the poetry of action give us visions of all the emotions of men, for they are masters of the art of pantomimic acting. Not only do they bring the spirit of music, but the spirit of antiquity. Even when not dancing they convey moods, and by their plastic poses express emotion, as did the sculptured figures of Phidias and Praxiteles. And when they dance we live in dreamland, and for a fugitive moment are one with the ancient pagans.

The mystic lure of music makes a great orchestra a source of delight. In the Temple of Music a group of magicians sit in a semi-circle on the stage. The conductor stands before them, and wielding his baton as some fairy wand, in the silence calls forth his men to their work. Once more Brahms, Beethoven, or other of the immortal harmonists live in transient consonance. Fragments of melody, intertwining, weave a spell of dreams around the audience. And some of the rhythm holding the impalpable spirit of music can be seen gliding with the slender violin and cello bows, trembling across the harp strings, and falling on the drums.

Oratorios—"The Messiah," for example, as given by a famous choral society—are always inviting. When 300 voices take up the strains in harmony with an organ's pealing and the laughter and the sobs of violins, for all the echoes that startle the silence, the vast hall of music might be a lonely wilderness. The pipe organ, however, is not quite dumb: some of its swelling reverberations are felt, as if in the desert was felt the sweep of faraway waters. Yet though the Handelian chorus is hushed it is a small matter, for the spirit of the songs have borne us afar, and we are nearer to heaven's height and the Master Musician than to worlds of sound.

Grand opera in the silence loses its greatest appeal, but takes on a new fascination. It becomes dream-drama, more poetical, more romantic, though less sincere and simple, than plays. Presenting pictures of the life and customs of olden as well as modern lands and times, opera has an historical interest not lost in the silence. Such an opera as "Aida," with its glittering panoply of ancient Egypt, affords an admirable opportunity to take a peep at days long gone.

The grand opera stage, where are picturesquely assembled all the arts; the blithe, richly dressed audience; the lights smiling on a shimmering sea of iridescent color, all unite in making a splendid scene. Yet—perhaps because all is silent—a subtle artificiality creeps in before the evening

(Continued on page 31.)

# PARIS HEARS SPLENDID CHORUS FROM BARCELONA.

Spanish Singers Astonish Paris in Ensemble Vocalism—Antoine Given a Benefit—Boston Opera Season Ends—Rosa Raisa and Felice Lyne Are Exceptionally Successful.

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beausséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, June 23, 1914.  
THE "ORFÈO CATALA."

There is a famous Spanish choral society called the "Orfèo Catala," which is native to Barcelona, and has built for itself the magnificent home called the Palace of Music in that city. Starting out very modestly in the winter of 1891-92 with a chorus of twenty-eight voices, it has, lead on by the energy of its founder and director, Lluís Millet, grown until it now numbers 260 voices, including men, women and boys and girls. It is the presence of these children which makes the work of this chorus of particular interest, and gives to its body of tone some extraordinary color effects.

This chorus came to Paris for the first time last week, giving two concerts, the first one at the Theatre des Champs Elysées and the second one at the Trocadero, the huge hall of which, seating some 6,000 people, was almost filled with an audience which, furthermore, had really paid for its tickets at very good prices. The first part of the program was made up of the "Hymne" of the society (six voices) composed by its director, a composition distinguished more for its loudness than its beauty. Then came a group of five popular Spanish songs, the first four of which were folksongs harmonized for five or six voices by the composers, Antoni Pérez, Francesc Pujol, Joan Manén and Josep Marraco. If all the Spanish folksongs are as

beautiful as these, Spain must possess a wealth of music lore equal to that of any other musical nation in the world. In most of the arrangements the melody is carried by one voice or by the different voices alternately, the other voices often merely humming the accompaniment. The work of the chorus in these Spanish numbers was really extraordinary, exceeding in some ways anything I have ever heard from any other choral organization. The pianissimo, for instance, was particularly remarkable, the whole 260 voices dying away to a whisper as soft as that of the pianissimo of a string quartet. There were also some remarkable *forzando* effects. The composers, in making their arrangements, had very carefully taken into account the special tone color of the boys and girls' voices, and these were repeatedly used in gaining soft and beautiful effects. The concluding number of the first part, "The Childhood of the Virgin," a modern composition more or less in the manner of folksong, was the least effective. Each number of this first part was greeted with great enthusiasm by the audience, which included a large number of compatriots of the singers, and most of them had to be repeated. A short interlude was then provided by the Coblá "Pere-

also clever use made of the contrast between the wood and brass choirs.

The second dance which they played, "Jovenivola," by Pujol, was really a most remarkable composition, both in melody and harmony. The orchestra received its share of the tumultuous applause as well, and was obliged to play a third dance before the audience was satisfied. Then the chorus returned to the stage and sang Richard Strauss' new "Hymne" for two choruses in sixteen parts, the first chorus divided into four voices, the second into twelve. It was the first hearing of this work in Paris, and it is impossible to give any detailed criticism of it without having heard it again and without having seen the score in advance as well. There are, of course, the usual Strauss dissonances, which sound still less pleasant when sung than in an orchestra work; the most effective part seems to be near the end where R. S. in a fortissimo passage has contented himself with some good old fashioned four or five part writing.

One was compelled to admire the work of a chorus of this number in singing "a capella" this tremendously complicated work, which lasted nearly a quarter of an hour, and coming out absolutely on pitch at the end. The applause was good but nothing like that which greeted the Spanish folksongs. The concert concluded with Bach's motet for eight voices, "Singet dem Herrn ein neues Lied," which was also very excellently rendered.

The work of this organization does great credit to the energy and musical ability to its founder, and Director Louis Millet. It would be better, however, if its efforts were devoted entirely to Spanish music. In the Strauss and Bach numbers the quality of the tone was many times not equal to that of some other choral organizations; one heard, particularly in the forte passages, that it is so unfortunate as to have several very "yellow" tenors.

BENEFIT FOR ANTOINE.

Saturday evening at the Opera there took place one of the most important theatrical events of the season, the great benefit for André Antoine, who has just retired from the direction of the Odéon. Needless to say there was a tremendous audience present, including nearly all the prominent names in artistic, literary, musical and political Paris, and it is reported that nearly one hundred thousand



Photo by Matzene, Chicago.  
ROSA RAISA.

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lada," one of the characteristic popular orchestras of Spain, made up as follows: one flubiol, a kind of a little wooden flute held in the left hand and played with the fingers of that hand alone. The player of this instrument has a small drum strapped to his left elbow and marks the time, beating upon it with a single stick in the right hand. Then there are two tibles which resemble in size and tone color the oboes of our military bands, and two tenors, practically the same instruments, only much larger, being some three or four feet in length and producing a reed tone of tremendous power.

The brass section is made up of two cornetines, which is our ordinary cornet, and two fiscornes, or tenor bugles. The bass is provided by an ordinary contrabass. This orchestra is intended for playing for dances in the open air. The musicians rendered two of the popular "Sardanas." These are dances in 2/4 or 6/8 time, with strongly marked rhythm; they are of an exciting martial character which stirs the blood, and it is not to be wondered at that the Spaniard loves his "Cobla." Each of these sardanas begin with a short introduction on the solo flute and then comes the dance itself, in which all of the various instruments take their turns at solo work, the effect being particularly striking when the big oboes have the melody. There is

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frances were realized for M. Antoine, which is good if true. The program was very long and included the second act of "Otello," with artists of the Boston Opera Company. Ferrari-Fontana was the Otello and Rosa Raisa, as Desdemona, strengthened the fine impression which she had made at the Theatre des Champs-Elysees. Then followed the public dress rehearsal of a new ballet, "Hansli le Bossu," scenario by Henri Cain and Edouard Adenis, music by MM. Jean and Noel Gallon, a very pretty work which was heartily received by the audience. Edmond Rostand, the celebrated dramatist, read an address to Monsieur Antoine. This was followed by the presentation of two acts of "l'Arlésienne" and the program concluded with an amusing reproduction of the famous café in the Latin Quarter, the "Closée des Lilas," as it looked in the time of 1830, which enlisted the services of many of the best known Parisian music halls and café concert artists. Needless to say that M. Antoine was the recipient of a tremendous ovation.

#### BOSTON OPERA IN PARIS.

This has been the last week of the Boston Opera season at Paris. The performances were "Barber of Seville" and "The Secret of Susanne," the latter followed by "Ballo in Maschera." Friday evening there was a grand gala, the program being made up of the first act of "Tristan," the second act of the "Barber of Seville" and the first act of "Pagliacci." Tuesday evening's performance of the "Barber" was given with the same capital cast as at the first performance, Saturday evening, reviewed in last week's letter. Felice Lyne, the Rosina, repeated her success of the previous occasion and her voice sounded even fresher and brighter, as she had succeeded in throwing off a cold which had been bothering her at her debut. Wednesday evening was the performance for the benefit of the "Empress of Ireland" fund. There was a good house and undoubtedly quite a sum was realized. President Poincaré showed his sympathy with the affair by taking a box which was, however, occupied by his friends, as he and Mme. Poincaré were prevented by previous engagements from being present. The list of boxholders included the following: President Poincaré; the American Ambassador, Myron T.

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Herrick; the British Ambassador, Sir Francis Bertie; the German Ambassador, Baron de Schoen; Mrs. John W. Stewart, Duchesse de Tallyrand, Mrs. Morton Mitchell, Mrs. W. E. Corey, Mrs. Henry Lowenfeld, Ernest Duveen, Philippe Roy, Canadian Commissioner; Mrs. Kingsley Macomber, Mrs. J. W. Mackay, Walker Buckner, Col. Lankersohnin, Contesse de Rodellec de Porzie, Mme. Edgar Stern, Mme. Wiltsee, Princess de Faucigny-Lucinge. Other purchasers of seats included Baronne Leonino de Rothschild, Walter Behrens, John S. T. Audley, Mme. Georges Kohn, Mrs. W. J. Younger, Mme. Valsamachi, Mme. Ferrari, Mme. George Ostheimer, Mrs. Horwitz, Mrs. Key, Mrs. Houston, Mrs. Spreckels, Mrs. Archibald Freeman, Mrs. Hilton, Mme. Nevada-Palmer, Mrs. Sanford Clark.

"The Secret of Susanne" came first. The cast of "Ballo in Maschera" was as follows:

|               |             |
|---------------|-------------|
| Amalia .....  | Rosa Raisa  |
| Oscar .....   | Felice Lyne |
| Ricardo ..... | Martinelli  |
| Renato .....  | Amato       |
| Ulrica .....  | De Cisneros |

Conductor, Moranzoni.

As will be seen at a glance this was a real "star" cast for Verdi's melodious work. Every member of the company was at his or her best and the result was one of the finest performances we have had this season. It was the Paris debut of Rosa Raisa and she made a genuine success. She has a powerful voice of excellent quality, especially in the upper register; she has got rid of most of that sharp cutting quality of tone, which was the only drawback to



ARTHUR HARTMANN AS SKETCHED BY  
ARTHUR SHATTUCK.

The pianist is as clever an artist with the pencil as he is upon the keyboard.

her work when she made her debut at Parma last September. Mme. Raisa has the tremendous advantage of youth in her favor. She is only twenty-two years old, and if she continues to improve at the rate she has already done, in a few years she is bound to become one of the very big artists of the world. Eleonora de Cisneros was in capital voice and made the best of every opportunity afforded her in Ulrica's one scene. Felice Lyne's voice was in the best condition which I have heard it and she sung and acted the Page with just the proper touch. Martinelli, it goes without saying, was excellent, though he did not seem to be in best voice. Amato was a splendid Renato and his "Eri Tu" brought forth a tremendous storm of applause. Moranzoni conducted capably, and taken all together, as has before been said, this was one of the most satisfactory evenings of the whole season.

Friday evening's bill had Mme. Matzenauer as Isolde and her husband, Ferrari-Fontana, as Tristan, in the first act of that opera. Although well supported by Mme. de Cisneros as Braugene and Amato as Kurvenal, neither of the two principal singers seemed to take any particularly enthusiastic interest in their parts. Mme. de Cisneros and Amato were both excellent.

Then came the second act of "Barber," with the same cast as in the previous performances except with Tanlango, the second tenor of the Boston Opera Company, who had his one chance of the Paris season to be heard in an important role, replacing John McCormack as Almaviva. The voice is a light soft tenor and he sang very acceptably. Felice Lyne, it was announced, was indisposed and only sung to make the performance possible, but that was hardly to be observed in her notes. The few lines which fall to Berta in this act were sung by Cecile Cunningham, who at least had the opportunity to show that her voice is of agreeable quality.

The concluding part of the program was the first act of "Pagliacci" with the following cast:

|             |                 |
|-------------|-----------------|
| Nedda ..... | Rosa Raisa      |
| Canio ..... | Ferrari-Fontana |

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Amato sang the "Prologue" and then repeated it; judging by the applause the audience would have been perfectly willing to hear him a third time. His was the biggest ovation which has been tended any artist all the season and certainly his work well deserved it. Ferrari-Fontana was himself again as Canio and gave a capital rendition of the role.

Rosa Raisa sang Nedda for the first time on any stage and was obliged to do it at one day's notice without rehearsal of any sort. Her splendid singing of the role was an excellent example of what this extremely capable young artist is capable of doing under the most adverse circumstances. She had, too, the good fortune to follow Destinn here in two of that favorite artist's roles. Campanini certainly has a genuine find in her and Henry Russell was so pleased with her work that he immediately arranged to have her appear several times at Boston next season.

She was laboring against heavy odds in having to sing the big duet with so utterly incompetent a Silvio as Fornari. There was hearty applause at the end of the performance, but it was well after twelve when it was through and nobody seemed inclined to demand a speech from Henry Russell, telling what he thought about his own season here.

In next week's letter I shall devote some space to a general review of this season.

The American chorus, the mechanical staff and several of the artists left for Boston, the morning after the performance, on the steamship Cincinnati.

#### NOTES.

The fortunate vocal teacher is he who possesses a good voice and is able himself to demonstrate personally the correctness and efficacy of his method. Henrico Bertram, who retired some time ago from professional operatic work to devote himself entirely to teaching, recently sang at two large private musicales, his selections being some of the old Italian arias of the sixteenth and seventeenth centuries, well suited to display his purity of tone and perfect diction and the "Credo" from Verdi's "Otello," delivered with great dramatic power. Mr. Bertram had only thought to render pleasure to some friends by his singing, but virtue is its own reward, for this practical demonstration of his method resulted in the immediate addition of three pupils to his vocal class and the booking of several more for next season.

The excellent impression made here at the Theatre des Champs Elysees by the young German tenor, Johannes Sembach, formerly of the Royal Opera at Dresden, as Walther in "Die Meistersinger" and as Parsifal, is sufficiently testified to by the fact that he was immediately offered a five years' contract with the Metropolitan by Giulio Gatti-Casazza. Sembach accepted and will begin his work as a member of the company in November next.

Cleo de Merode, who achieved fame throughout the world for three reasons, one of which was her dancing, another of which was wearing her hair over her ears, still dances and still wears her hair. All of which is merely apropos of the fact that she is to have some special appearances at the Opera-Comique next season. This is what may be described as hot weather news.

Margaret Huston, the well known American singer, gave a very pleasant tea and informal musicale to a few of her

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music loving friends last Friday afternoon at her apartment here. Miss Huston, accompanied by E. R. Schmitz, sang a number of songs by Debussy and some of the charming old Irish folksongs, in the interpretation of both of which she so particularly excels.

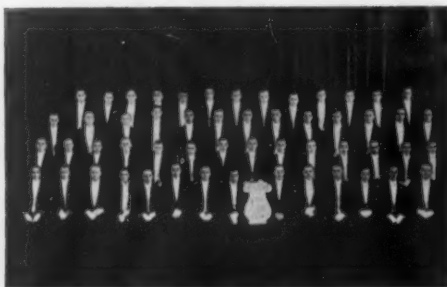
On Tuesday, June 9, Reinhold von Warlich, the excellent baritone, gave his concluding recital of the season at the Salle Beethoven. He had arranged a most interesting program, the first part of which was made up of German lieder by standard composers, ranging from a folksong of 1452 up to songs of Richard Strauss. The second part was devoted to ballads, in the rendition of which Mr. von Warlich's well known special abilities as an interpreter were prominently displayed. Among them was one entitled "A Mora," by the Swedish composer, Axel Wachtmeister, who resides at Paris. This was received with much favor. Mr. von Warlich was finely accompanied by the very distinguished French pianist, Edouard Risler. An especially interesting feature of the program was Gabriel Faure's ballade for orchestra and piano, played, in an arrangement for two pianos, by Risler and the composer himself.

Arthur Alexander announces a recital of his pupils to take place at his studio next Thursday evening.

Louise Nikita Murray, whose musical soirees are a distinct feature of the Paris musical season, will leave soon to spend the summer at her villa at Schliersee, in the Bavarian highlands.

## Pennsylvania State College Glee Club.

An idea of just what the men who make up the Pennsylvania State College Glee Club look like, can be obtained



PENN STATE GLEE CLUB.

from a glance at the accompanying photograph. This Glee Club is under the able direction of Clarence C. Robinson.

## Jenny Dufau Sails.

Jenny Dufau sailed for Paris, July 1, on the French steamship "La Savoie." She is to meet Director Russell there, and will arrange with him for her appearance with the Boston Opera Company. In Bad Gastein, she will meet the composer Puccini, who is interested in her work, and is of the opinion that she is suited to the role of the heroine in his new opera, "The Wandering Swallow."

Miss Dufau's summer activities include several special appearances in opera and concert in Europe. During August she will rest at her home in Alsace. Her concert season in America will open October 2.

It may prove of interest to know that Miss Dufau will sing her third return engagement withing eight months at Columbia, Mo.

## Asbury's Orchestra Concerts.

An orchestra concert is the daily feature at the Arcade, Asbury Park, N. J., where an unusually large host of summer visitors are spending their vacation. During the past week the artists who assisted the Bostonia Orchestra, Belle Yeaton Renfrew, conductor, were Mae Sutton, soprano; Aldine Hoge, cornet; Alice McLaughlin, flute; Harriet Merrill, clarinet; Ardelle Dodge, horn; Velma Virgin, cornet; Marjorie Patten, cello.

On Sunday afternoon last, July 5, the writer heard a delightful program. Miss Sutton, Miss Hoge and Miss Renfrew, the conductor, all were warmly received; there was a large audience present on this occasion.

## Victor Benham in Detroit.

Victor Benham is in Detroit for the summer, where he will hold a class. In September he returns to Europe to fulfill numerous engagements, which include the Lamoureux, Vienna Philharmonic, Warsaw Philharmonic, Albert Hall concerts in London, Manchester Orchestra, etc., besides starting a school of music in London.

Mr. Benham's renown as a teacher should prove a strong attraction for pupils wishing to have the advice of so experienced a musician.

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## GUSTAV BECKER'S CORRECTION.

STEINWAY HALL, New York, July 2, 1914.

To the Musical Courier:

My attention is called to what you say in the MUSICAL COURIER, in your issue of June 24, regarding both the Standardization and Registration of Music Teachers within this State.

I find not only in your comment, but also in other news reports, erroneous impression as to the stand taken on these questions by the New York State Music Teachers' Association at its recent convention at Saratoga Springs.

The impression given is that our association desires to enforce its recently adopted standard of teaching through legislative act, while this is a step—if ever attempted—that we should rather delay until the standard which we exact from all new active members, and will urge upon the exempt founding members, will be generally acknowledged as being practicable as well as adequate and fair in plan and application.

It takes time and much perseverance, in holding to the right ideals, to bring about deep-reaching reforms, and certainly the moral influence of good example, as given by the Teachers' Association in their self-imposed standard, is at least as powerful a factor as the fear of exposure or punishment—the compelling power in another plan, proposed by one of the lecturers at our convention. This plan would require that all music teachers shall be legally registered and certificated, upon filing an affidavit in which they state their experience and source of knowledge.

In some of the news reports it was claimed that this latter proposition had been given the endorsement of the N. Y. S. M. T. A. by a "rising vote," while to my knowledge the aforesaid lecture was not given at one of the official business meetings of the association, but instead was delivered to a general audience, during the afternoon entertainment sessions, when only a small proportion of the active members formed a part of the audience. (Only the active members have a constitutional right to vote on matters of official importance.)

I regret that this proposition was not given a chance for thorough discussion, and a vote taken for or against its approval by the teachers themselves, for though with carefully planned and honest application of such a law—if it can be made immune from political favoritism—there might be achieved the elimination of some of the worst frauds and bluffers, there remains the question as to how such registration is to show that those who really make irrefutable statements as to their source of knowledge and experience have at all acquired the essential learning, or have adequately profited from their experience, to the degree of being fully or even safely competent as teachers. The so-called "Essential" Standard, officially adopted by the New York State Music Teachers' Association at its recent convention, does not recognize as of any value the fact that any one may have studied for any length of time with this or that famous teacher, or in any well known college or conservatory, unless the applicant can by testimonial, certificate or diploma show that he has fully complied with all the requirements as to completeness of course of studies and proficiency attained. Those who cannot satisfy the officers of the association, through some such credentials, or in some other sufficient manner, that they are eligible for active membership, are asked to submit to an examination as to essential knowledge and teaching ability, to the extent of our now adopted standard.

We thus aim at results rather than outward appearances or misleading, though possibly true, statements.

In conclusion I would suggest that much good might be achieved by some sort of combination of the two plans of action—that of exerting the moral force of a respectable standard of proficiency adopted by a representative body of professionals—planned out and approved of by some of the foremost members of the profession in this country and abroad—on one side, and the effective legal regulation of the cases of extreme offenders (fakes and frauds) among those who are supposed to impart a musical education in an adequate manner.

I hope that those now holding entirely to one side or the other of these two propositions will try to unite their efforts toward the common good of musical advancement in this country; for we are, as yet, by no means perfect in our musical achievement, even though we "spend more money" for music than any other nation.

We need not more music, but better music, and nothing else will work as potently to this end as would the "Raising of the Standard of Music Teaching."

Yours very truly,

GUSTAV L. BECKER.

## Gertrude V. O'Hanlon Artists.

Elizabeth Rothwell Wolff, the brilliant young soprano, married her gifted husband, Mr. Rothwell, director of the St. Paul Symphony Orchestra, after the close of her first season in America, during which she sang the title role in Puccini's "Madame Butterfly" seventy-five times. Unfortunately for her operatic career, at this time, Mr. Rothwell abandoned operatic conducting to accept the post of conductor of the St. Paul Symphony Orchestra, which he has retained ever since, and the young couple did not wish to be separated. It was this that made Mme. Wolff turn her attention to concert work, in which she has made an enviable name for herself, even as her husband has done as

a symphony conductor. Her repertoire includes an unusually long list of operatic arias (for she has a very large repertoire of operas, having sung forty roles during a single season in Mainz, Germany), a long list of songs, including a number of quaint little German songs seldom, if ever heard, in this country, which she sings charmingly. Her tour in the spring with the St. Paul Symphony Orchestra was highly successful, introducing her to a number of towns which she had not previously visited, and in all of which she made a host of friends and admirers. Her voice is a brilliant lyric soprano, and Jean de Reszke is said to have been so delighted with it that he tried hard to persuade her to return to the operatic stage.

Ridgely Hudson, who in addition to his work as tenor

soloist of the First Presbyterian Church of Chicago, has won also a reputation as a highly artistic concert singer, will devote much time to this line of work next season, and has placed himself under the exclusive management of Gertrude V. O'Hanlon.

Mr. Hudson descends from one of the pre-Revolutionary American families, his great, great grandfather, Jonathan Huntington, being a nephew of Samuel Huntington, one of the signers of the Declaration of Independence, and the first Governor of the State of Connecticut. This ancestor, Jonathan Huntington, was adopted by his uncle, who had no children of his own, and who planned to leave his fortune to the boy. But the latter disappointed him cruelly by developing a remarkable tenor voice, and by proposing to adopt music as a profession. When his horrified adopted parent positively refused his consent to this plan, young Jonathan ran away from home, and in time became one of the leading oratorio and recital singers of Boston, and one of the founders of its famous Handel and Haydn Society. He removed to St. Louis in 1930, and there his daughter, Jane, became the soprano soloist of a prominent church. She married the banker, Nicholas Ridgely, and they removed to the banker's home city, Springfield, Ill. He, the grandfather of the tenor, was a good amateur violinist, and both Mr. Hudson's parents, although not professional musicians, were musical.

## Hammann Summering Abroad.

Ellis Clark Hammann, pianist and accompanist of Philadelphia, sailed Tuesday, June 30, on the steamship Hamburg for Naples. After a short visit in Naples and other Italian cities, Mr. Hammann will go to Munich for a few weeks. He is planning to visit Bayreuth and to attend the Mozart festival in Salzburg. During the summer, Mr. Hammann and his mother will enjoy a motor trip with John Braun, the well known tenor of Philadelphia, and his wife. In September, Mr. Hammann will return to this country to resume his many duties in Philadelphia and vicinity.

The month of June, kept Mr. Hammann busy, fulfilling engagements. On the second, he was the accompanist at a concert given by Thaddeus Rich, violinist; Nicholas Douty, tenor, and Susanna Dercum, contralto, in Philadelphia, June 4 found him at Hahnemann College, where he was the organist at the commencement exercises. He was the accompanist for Horatio Connell on the 8th and 9th at the latter's concerts at Hollidaysburg, Pa. Thaddeus Rich and Theodore Harrison were heard at a musicale on the 12th, where Mr. Hammann appeared also in the capacity of accompanist. On June 23, Mr. Hammann was the accompanist for Horatio Connell at the Normal School commencement.

The fourth of July proved a gala day for the vacationists. At the seashore resorts, many of the bathers, stretched lazily upon the sand, amused themselves as well as others, with strains of popular airs and in many cases arias from the well known operas. In the mountains, too, this pastime monopolized many precious moments, around the corner of the porch, or down beneath some favorite tree.

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## CHICAGO NOTES.

## Musical Items of Interest.

Chicago, July 5, 1914.

Charles L. Wagner, the well known New York manager, called at this office during the week with his brother. Mr. Wagner, who will leave toward the end of the month for Europe, where he is to hear John McCormack, at the Charlottesville Mozart Festival, told some of his very funny stories to one of the representatives of the MUSICAL COURIER. Mr. Wagner is known for his wit and sense of humor and his coming to this office is always looked forward to with great pleasure. Mr. Wagner said that Alice Nielsen will remain in this country and will fill many dates during the summer months. Mr. Wagner will leave on July 22, and will be back in New York on August 28, staying away long enough only to be a witness to McCormack's expected success.

## FANNIE BLOOMFIELD ZEISLER HONORED.

Fannie Bloomfield Zeisler has been elected an honorary member of the Kansas City Musical Club recently, which is the thirteenth club to honor her thus, the others being the Chicago Woman's Club, Chicago Woman's Aid, Chicago Amateur Musical Club, Chicago North Side Art Club, Chicago Book and Play Club, Lakeview Musical Society, Peoria Woman's Club, Sacramento Saturday Club, Warren (Pa.), Philomel Piano Club, St. Paul Schubert Club, Burlington (Ia.) Musical Club and the Alpha Chi Omega Sorority.

## GREETINGS FROM VIDA LLEWELLYN.

Vida Llewellyn sent this office her greetings via post card from Salzbrunn. Miss Llewellyn wrote "Best greetings to you from Salzbrunn. The mountain air is a delightful change from that in a big city. I wish the Chicagoans might be having some of it."

## BIRDCIE BLYE IN EUROPE.

Birdcie Blye and her friends are traveling leisurely on the continent, enjoying every moment visiting famous art galleries, palaces and cathedrals and taking delightful drives round the beautiful cities and country. They spent twelve days in Geneva and some time in Brussels, Strassburg, Antwerp, Milan, Lake Como and three weeks in



Drawn for the MUSICAL COURIER.

## HOW WAGNER WORKED.

A snapshot showing for the benefit of young composers exactly how Wagner composed. The first note of his new composition is distinctly visible on the open manuscript book.

Florence. They will make lengthy visits in Rome and Venice and after visiting other cities in Italy will return to Switzerland. Miss Blye finds the Italians charming. She has been entertained very much by Americans and Italians. She was a guest at Villa Bragiotti and also at Mme. Barracchia's, where were Albert Spalding, the famous violinist, and his mother and Clarence Bird.

## MACBURNY STUDIOS.

On Monday evening, June 29, Margaret Allison, soprano, assisted by John Doane, accompanist, gave a program of songs by Ethelbert Nevin, in the MacBurny Studios, Fine Arts Building. An evening with Benjamin Whelpley will be given on Monday evening, July 6, by Lon Payne, tenor, assisted by George L. Clark, cellist, and John Doane, accompanist.

## U. S. Kerr in Interesting Program.

Appended are some of the interesting press criticisms which followed the appearance in Elmira, N. Y., on June 30 last, of U. S. Kerr, the well known New York basso: "Federation Hall was well occupied last night when U. S. Kerr, the famous basso from New York City, gave a concert recital, unassisted, save by Elmer Zolar, the very able

accompanist, also from the metropolis. Mr. Zolar gave two delightful piano solos during parts one and two.

"This is the second time Mr. Kerr has sung in Elmira. Mr. Kerr is powerful enough physically and capable enough vocally to test completely the acoustics of the hall. His voice is delightful in range and beauty, and his skill and variety in entertaining his audience alone for almost two hours was remarkable.

"The first six songs were German classics and were enjoyed to the fullest. His rendition in English of 'Faith,' by Chadwick, evoked plenty of applause. Mr. Kerr certainly made the most of his composition; in fact, he fairly made the music live in the stirring sentiment brought out.

"The 'Prologue,' by Leoncavallo, was given with masterful artistic interpretation. Federation Concert Hall never was favored with more engrossing solo work. As an encore later he sang the well known 'Absent,' by Metcalf, with perfect effect. The 'Toreador Song' displayed his commanding ability perhaps more than the other numbers could. That was the rarest treat of the evening to many, and possibly to all. Those who heard it will not forget it. In response to encore he gave a magnificent rendition of 'The Rosary.'" —Elmira Star-Gazette, July 1, 1914.

"U. S. Kerr, basso, of New York City, assisted by Elmer Zolar, of New York, pianist and accompanist, gave a concert of a very high order in Federation Hall last night.

"Mr. Kerr has a voice of most beautiful quality and wide range. There are no harsh or rough places in it. It seems smooth and flawless throughout, from softest tones to powerful, resonant ones. The first half of his program consisted mostly of songs by German composers, and his German diction was exquisitely refined and delightful." —Elmira Advertiser, July 1, 1914.



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## WHAT MUSIC MEANS TO THE DEAF.

(Continued from page 25.)

is over, and the atmosphere grows almost as heavy as if it was charged with the fragrance of many roses.

Singers charm, though their songs are unheard and unknown. Concert singing then imparts as much pleasure as opera. The audience communicates to us its feeling of suspense as Tetrassini's voice soars higher and higher, and its delightful thrill as she triumphantly reaches the highest notes in the vocal blue. Mary Garden is interesting to us as merely Mary Garden, as well as a Thais, a Carmen, or a Melisande. As a concert singer she asserts her individuality at every opportunity, and has a host of little stage tricks at her command. It is worth noting that this woman of dynamic personality observes, "A mere voice bores them in Paris, and it is getting to be the same in America." She holds that the personalities of singers must be equal to their voices, however wonderful or well trained those voices may be.

We of the silence can enjoy an artist's personality—it speaks when words are dumb. Mysterious as unheard music is the language in which it voices itself. By this token it borrows enchantment. A thing that can be confined in a set mathematical definition is less captivating than something which evades us. So, too, with music. Is it not the more delightful that it refuses to be held in the cold materialism of words, but soars above, the most psychic, the most ideal, the most synthetic of the arts?

Impossible to tell what music means in the silence. To phrase the beauty of the spirit of music, as it is faintly reflected from human faces, is like trying to find the mirage. Sufficient for us that a sonorously brilliant fire warms the world. Never may be touched this shadowy form, fainter than clouds of star-dust, but always as it is neared is felt a thrill as if we brushed against a dancing dream . . . then the vision vanishes.

No music—nor any discord! No music when poetry brings us its breath? As dear to dwellers in silence as mosaics wrought of precious stones are the harmonies woven of words. It is not only that in reading written songs we are reimpassioned, and our world filled anew with beauty, but also that, reading, the veil of silence lifts and we hear the music of rare dreamery. We may not hear poetry spoken by the musical voices of men, but our enjoyment is nevertheless exquisite, for our speakers are the voices of visions and our ears are spirit ears. Senses are intoxicated by rhythm, soul is set to singing by lovelier meaning within lovely form, and we know the soft touch of soundless symphonies.

Among the English singers the verbal melodies of the Jacobean and Elizabethan song writers, Shakespeare, Keats, Shelley, Tennyson, Swinburne and W. B. Yeats take us near the borderland of pure music. For instance, let the inner ear listen to the musical words which Yeats in "The Shadowy Waters" voices through Abrie:

"No man nor woman has loved otherwise  
Than in brief longing and deceiving hope  
And bodily tenderness; and he who longs  
For happier love but finds unhappiness  
And falls among the dreams the drowsy gods  
Breathe on the burnished mirror of the world  
And then smooth out with ivory hands and sigh."

And so the world is not a stilled lute. As comes a south wind, unheard, unseen, almost unfelt, but softly breathing with the spirit of spring, so is the spirit of sound wafted to us of the silence.

## An Hour with Cadman.

(From the Los Angeles (Cal.) Graphic.)

Think of Liszt, with his long, flowing, white hair as he is usually pictured; think of Beethoven with his shaggy locks; think of Richard Wagner with his "old master" appearance; can you imagine them writing such music as "The Land of the Sky Blue Water" and the other Indian lyrics which have made famous Charles Wakefield Cadman within less than a decade? The old pictures do not harmonize. One of the principal pleasures of the interviewer of noted men is trying to draw their portraits in advance—you can never rely upon published photographs—and comparing them with the originals. Knowing Cadman principally through his earlier Indian compositions I had thought of a big, outdoor sort of man, affecting the red bandana around his neck and a sombrero type of costume. He would naturally be a bit slouchy in appearance because of overmuch association with the aborigines, though there naturally would be a touch of delicacy in the details, probably expressed in the hands and a sensitive mouth.

Everything was wrong. Charles Wakefield Cadman is just a young American, intensely human, not affecting to

conceal his tremendous enthusiasm, not pretending modesty yet not boastful, but simply delighted with what success he has had. His hair is just the right length and his garments are just like those of every one else. Yet the divine fire is manifest every moment, but solely through the medium of his dynamic energy. He talks like a machine gun and is always on a hair trigger. Suggest the subject and he is off like a shot. You catch his point and interpose a remark that shows you understand. "That's it, that's it," he sparkles, and with a flicking motion of his fingers intimates that the matter is settled.

Mr. Cadman is not thirty-three years old, yet already he has won a place as one of the foremost of the American composers, MacDowell alone of the better known musicians in this country having concentrated to the same degree upon producing music which would express, so far as melody and harmony may, the fundamentals of the spirit of the new world.

So much by way of introduction to a little journey to the present abiding place of Charles Wakefield Cadman, of Pittsburgh, Pa., Estes Park, Col., and Pasadena, Cal.

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It was at the latter home I saw him, a roomy mansion on St. Johns avenue, where he and his mother are living until the middle of June. Here he is attending to the multifarious duties of chairman of the program committee of the convention of the National Federation of Musical Clubs, to be held in Los Angeles next year, and, musicians will be surprised to learn, completing an opera on which he has been at work since 1909.

I had called upon him to learn what was being done concerning the 1915 musical festival, but soon both of us forgot that in talking about this opera. Strictly speaking, the work has been completed about a year, and it is now only a piano arrangement of the score that is being transcribed.

One result of the delay, however, probably will be the submission of the work in the contest for the \$10,000 prize at the Los Angeles Festival next year. Of course, this is something which cannot be announced, as strict anonymity is being enforced. The libretto is by Nellie Richmond Eberhart, from an Indian story by Francis la Flesche, son of the present hereditary chief of the Omaha tribe of In-

dians. The tale is true in all its essentials and in the score Mr. Cadman has made use of forty-six distinct Indian themes. He speaks of the composition thus:

"In this composition I have taken the Indian music and made use of it in a strictly logical manner. You must know, of course, my earlier Indian songs were the result of a purely academic study of aboriginal music. They have the native effect, but the treatment is purely academic. In the opera I have used the Indian scale, and have been consistent throughout. Of course I have not used the Indian scale all the time, but wherever the theme so demanded I have been true to the tradition. Now this does not mean that the minor keys predominate. It is a mistaken idea that all Indian music is minor. Many of their songs are in a robust major, but with their scale there is a plaintive effect or undertone, no matter whether the key is major or minor. We get something the same result from the key of G flat major in our own scale, and you always see the composers rush for that key when they want to get an effect of wistfulness, without being lugubrious."

These ideas Mr. Cadman illustrated by the use of a simple looking wooden instrument, a hybrid between the flute and the flageolet, having a tone something like the former but mellower, and played in a manner similar to the latter. With this instrument and a piano, Mr. Cadman demonstrated that the Indian melody could be harmonized into an operatic passage, without losing its folk value. From what I heard of the melodies and from what Mr. Cadman told of the orchestral treatment, I believe this opera will have all the tunefulness of the best Puccini works, together with a freshness that should make it the first great American grand opera.

Next week Mr. Cadman will have conferences with David Bispham, who will be playing an engagement at the Orpheum, Mr. Bispham being a member of the program committee for the coming festival also. The plans are progressing rapidly, and it is to be a wonderful event. In all accounts of the affair the opera contest has overshadowed the other features, but there are other contests almost equally attractive. For instance, a "Good Music Sunday" is to be held with the co-operation of the churches and nothing but sacred music by American composers will be given that day. A catalogue of compositions is being prepared, graded so that every one from the organist in the little chapel which does not even boast of a choir to the musical director in the biggest cathedral, will have no difficulty in finding something suitable for the occasion, regardless of denomination.

Then there will be the Brush Memorial Prize for the best anthem, a prize for the best symphonie or symphonic tone poem, for chamber music, for a cantata for children's voices, and so on. The Los Angeles Symphony Orchestra, under the direction of Adolph Tandler, will be used to present the programs, each composer conducting his own work, although the preliminary rehearsals will be conducted by Mr. Tandler.

Mr. Cadman says he is methodical in his work, but in nothing else. He has set June 15 as the date for the completion of the piano score of his opera, and June 17 as the date for his departure from Pasadena for his cabin in the mountains near Estes Park, Col. This cabin has an interesting history, as I learned when we were speaking of the rewards of public recognition.

"Yes, the royalties are coming in with pleasing regularity now," the young composer said. "This cabin," producing a photograph, "was built from the royalties of 'At Dawning.'"

The photograph interested me. I had bought a copy of the song.

"Well, you may consider yourself possessor of a proprietary interest in that veranda post," said Mr. Cadman. "Your copy gave me five cents."

Considering that the entire cabin was built from these five-cent royalties, the popularity of the Cadman song may be imagined. But if Mr. Cadman is desirous of collecting homes, I venture to say that the one he will build from the royalties of his opera will, if he cares for that sort of thing, be an Oak Knoll mansion.

## A Medicine Hat Wedding.

Theodore C. Fossum, director of the Medicine Hat Conservatory of Music, at Medicine Hat, Alberta, Canada, was married recently in that town to Olive Richards, of Vancouver Island. The couple are honeymooning at Banff and other Northwestern points.

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GEORGE EVERETT AT WORK.

### Sue Harvard in Europe.

Sue Harvard, the well known soprano of Pittsburgh, is  
now in Europe, where she will remain during next season,  
studying and coaching with Leon Rains, the eminent  
teacher of Dresden. The accompanying snapshot shows  
Miss Harvard on board the steamer Kronprinzessin Cecile  
on her way to Germany. By her side is the genial Captain  
Pollack of the Kronprinzessin Cecile. During the passage,



SUE HARVARD, THE POPULAR YOUNG SOPRANO, AND  
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### Not "The Lost Chord."

Verses whose plan as to rhythm and rhyme corresponds with those written by Adelaide Proctor under the title of "The Lost Chord," which is known best to musicians through Sir Arthur Sullivan's setting, recently appeared in the Boston Daily Advertiser over the signature of Louis C. Elson. I believe Mr. Elson calls his verses "The Discovered Chord," for by no possible chance could the combination of notes that Elson celebrates in song be the same one Sister Adelaide "lost." Here are the Elson lines:

Seated one day at the organ,  
I was awfully ill at ease,  
I was hard at work inventing  
Unheard of harmonies.

I was heavily perspiring,  
And in desperation, when  
I struck a chord of music  
Such as ne'er was heard by men.

It shivered the golden twilight,  
Such a crash was never heard.  
Not a chord of the ninth or thirteenth,  
But a chord of the twenty-third!

It raised a tumultuous sorrow,  
Like many cats in strife,  
I can truly say that I never  
Hear such a sound in my life.

It was full of discordant meanings,  
As it came at the end of the piece,  
And I held it for thirty measures,  
And then I was loth to cease.

The others will seek it vainly,  
That dissonant chord of mine  
It will stump both Strauss and Schonberg  
And in envy they will pine.

I never may hope to hear it  
In the symphonies of men

For it may be that only in Hades  
I shall hear that chord again.  
—Louis C. Elson in the Boston Daily Advertiser.

### Serato a Beethoven Interpreter.

One of Berlin's severest critics in The Post says in a recent review about Serato's concert:

An artist who comes before a public with such works as the concertos of Bach, Beethoven and Brahms shows from the start that he not alone wishes to show his virtuosity, his intentions are to convince the hearer of his strong personality, his simplicity and



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imposing grandeur as a musician; he controls his temperament to such a degree that his striking personality gives evidence of his imposing art. . . .

Serato will most likely play the Beethoven concerto at his New York Orchestra debut with the Philharmonic Society.

### Norah Drewett to Play New Works.

During her American tour next season, Norah Drewett, the Irish pianist, will play two new piano compositions which were written for and dedicated to her, a tone poem called "Claiques" (boats on the Bosphorus), by Emile R. Blanchet, and "Zwei Klavierstücke," by Egon Wellesz.

### At the Opera.

First Girl (in the crush)—Mercy! What a dreadful crowd. I wish now I'd stayed at home, don't you?

Second Girl—Certainly not; but I wish to goodness those others had.—Boston Transcript.

### Quite Musical.

"Is your daughter fond of music?"

"Terribly fond of it," replied Mr. Cumrox. "No matter how it sounds she seems to like it."—Washington Star.

Brown (to Dobbs, who produced the great sensational drama)—Well, old man, how did your piece go?

Dobbs—First class. I know several men who were present every night and who sat through the whole show.

Is that so? Who are they?

The musicians.—New York Globe.

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### The Devries with Wisconsin Conservatory.

Milwaukee, Wis., July 2, 1914.

The Wisconsin Conservatory of Music announces with great pride and pleasure the engagement of Herman Devries as an addition to its vocal department. Mr. Devries has won marked distinction on two continents as a basso-cantante and later as one of the foremost American vocal teachers. He is the teacher under whom the following well known professionals have studied or coached: Mme. Schumann-Heink, Milka Ternina, Antonio Scotti, Marguerite Sylva, Allen Hinkley, Arthur Middleton, Kate Condon, Luella Chilson Ohrman, Ralph Errolle, Mary Ann Kaufmann, Leonora Allen, Helen Axe Brown, Alice Dovey,



HERMAN DEVRIES.

Grace Ellsworth, Hazel Eden Mudge, Reginald Roberts, Maude Lambert, Grant Kimball, Mary Highsmith, and many others who are now appearing in opera or oratorio, concert and church work. Many who are teaching in leading institutions have had their vocal education solely with Herman Devries.

Herman Devries, the youngest son of Rosa Devries, who toured this country in the early sixties as the principal soprano in the leading opera company of those days, was born in New York City. He was educated in Paris, where he studied singing with Fauré, the author of "The Palms" and for twenty years the leading baritone with the Paris Grand Opera Company, with which Herman Devries made his debut in 1881. Later on Mr. Devries was called to the Opera-Comique, where he remained as first basso-cantante for eleven years, creating many important roles. He appeared in the leading opera houses in Europe as guest, including La Monnaie in Brussels and Covent Garden in London. Mr. Devries has sung under the baton of Charles Gounod, Charles Lamoureux, Edouard Colonne, Joseph Dupont, Leon Jehin, Jules Massenet, Hasselmans, Mancinelli, Dr. Muck, Beignani, Schalk, Harrison Wild, César Franck, Raoul Pugno, Andre Messager, Professor Mantsch, Alexander Lugini, Jules Danbe, Deldevez and Vianesi.

The French Government thrice honored the gifted artist, bestowing upon him the order of Officer of Nicham Iftikar, Officer d'Academie and Officer de l'Instruction Publique.

After Mr. Devries appeared in "Leporello" in Paris in 1898, Maurice Grau came to him and immediately secured him for the Metropolitan Opera House of New York, where Mr. Devries sang such important roles as Mephisto in "Faust," St. Bris in the "Huguenots," Capulet in "Romeo and Juliet," Basilio in the "Barber," Donner in "Das Rheingold," Sparafucile in "Rigoletto," Vulcan in "Philemon et Baucis," etc.

Mr. Devries' success in the operatic field did not, however, overshadow his success in oratorio and church work. For many years he was soloist at St. Eugene in Paris, when Raoul Pugno was the organist there. He sang in church under César Franck, Guilmant, Samuel Rousseau, Picaert, Salome, Grisy, and sang often in the "Damnation of Faust," "Judas Maccabeus," "The Messiah," "Redemption," "Mors et Vita," "Elijah."

In concert and recital work Herman Devries appeared in Chatelet, Trocadero, Salle Erard, Salle Pleyel, Biarritz, Aix-les-Bains, Vichy, Spa, Ostende and Scheveningen.

Mr. Devries, who this year has been engaged to teach once a week at the Wisconsin Conservatory of Music, de-

clined offers from three leading institutions in Chicago and one in New York City. In Chicago, Mr. Devries has given with pupils, operatic performances at the Auditorium, Illinois, Studebaker and Fine Arts Theatres.

Mrs. Herman Devries, who has also been secured by the Wisconsin Conservatory of Music, is well known in Chicago as a vocal teacher and has been particularly successful in the placing of voices and has made a name for herself also as an interpreter of German classics and modern lieder and French songs.

Mrs. Devries was born in New Orleans and was educated in Europe. Her musical education was accomplished in Berlin and Paris. In Germany her teachers were Richard Kugler for piano and Amalia Nicolay in singing. In Paris Mrs. Devries studied piano with Marmontel and Charles René and singing with Therese Duprez, and for many years was a pupil of her husband.

Mrs. Devries' linguistic powers have frequently been commented upon; she also includes German and French diction in her work.

## IN ALL THE KEYS.

Amos Whipple Ellis, a seven year old violinist of West Roxbury, Mass., is attracting local musical attention.

Mrs. J. D. Tuning, a Huntington, Ohio, vocalist, sang at a recent dedicatory service in Proctorville, Ohio.

Josephine Forsyth was one of the singers participating in Rita Elandi's recital, Hotel Statler, Cleveland, Ohio, recently.

Frances Voshelle, soprano, of Chester, Pa., appeared in the Lansinger recital, Philadelphia, recently.

About forty names were on the recital program of piano and violin pupils of Bessie A. Pierce, held at the Town Hall, Woodbury, Conn.

Pupils of Phoebe Teufen, Milwaukee, Wis., gave a piano recital recently.

Florence J. Shortsleeve's violin pupils gave a recital at the Springfield Art Museum, Springfield, Mass., in June.

Prominent local musicians participated in the program given at the last meeting of the Westfield, Mass., Music Club. Works of Rubinstein, Rachmaninoff, Arensky, Rimsky-Korsakoff, Borodin, Scriabine, Moussorgsky and Tchaikovsky were presented. Frederic Goodwin, of the Columbia Graphophone Company, New York, was presented and gave a number of illustrative records on a music machine.

Twenty-three miscellaneous numbers were given by pupils of L. M. Collings in her annual recital at Trinity Hall, Halifax, N. S.

Elsie Marion Bowie, a young Lisbon, Me., musician, will teach violin and piano, at "Sea Pines," a private school for girls, Brewster, Mass., next year.

Five thousand lovers of music are said to have filled the Louisville, Ky., Armory at the last concert of the North American Saengerbund, when a male chorus of 3,500 voices was a feature of the program.

Clarice Marshall Bibb received the artist's medal; Grace Pettus, the scholarship medal, and Everett Stone the improvement medal from the Richmond, Va., Conservatory of Music, Frank E. Cosby, director. Miss Bibb is the first artist graduate from the school.

Pupils of Florence A. Wells, Lewiston, Me., appeared in recent musicales at Miss Wells' studio.

A light shower failed to dampen the interest of 2,500 Austin, Tex., residents, in the concert held at North East Avenue Park, by the Municipal band.

Kathryn Mary Cook, a member of the graduating class of the East Syracuse, N. Y., High School, composed the class song, which was sung at the commencement exercises.

Arthur Bienbar's pupils gave a concert at the Elks Club, St. Louis, Mo.

Seventeen of Margaret Grant's piano pupils, gave a program, which included works by Tchaikowsky, Beethoven, Rubinstein and Schubert in St. Matthew's Hall, Ottawa, Can.

Lazar S. Samoiloff, the New York singing teacher, will continue giving lessons during the summer. July 5, Mr. Samoiloff will begin a course of lectures on voice and vocal pedagogy for teachers.

The music loving public will, during the coming season, have an opportunity to hear Jean Barondess, daughter of school commissioner, Joseph Barondess. She studies with Lazar S. Samoiloff, has sung with the Zoro and National Opera Companies, and experts predict that she will be a favorite of operagoers. Critics have found her voice to be

perfectly placed, her enunciation to be distinct, her phrasing full of understanding, and that her acting showed an artist of unusual abilities. This is the fifth pupil of Mr. Samoiloff to sing in grand opera. Isa Kramer, soprano, is another singing at an Imperial grand opera house in Russia, with great success.

John W. Nichols, the well known New York tenor, has been secured by the Chicago Apollo Club for the two performances of "The Messiah," to be given December 25 and 27 respectively.

Amy Fay's brilliant young pupil, Lemuel C. Goldstein, graduated at Morris High School, the Bronx, New York City, June 25. He also appeared as solo pianist in Beethoven's concerto in B flat, opus 15, with orchestra accompaniment. The lad, who has been studying with Miss Fay for six years past, played splendidly and had an overwhelming success. Unbroken applause obliged him to return to the stage and play an encore, namely, Moszkowski's "Etincelles." The big cadenza by Hummel is both noble and brilliant. He played this like a young master. Many people concur in the opinion that this young lad is born for the concert stage. He is a combination of refinement, poetry and brilliancy not often found. Lastly he possesses great fire and real magnetic control over the audience.

Max Jacobs, assisted by James Liebling, cellist; Rafael Tiaz, tenor; Ira Jacobs, pianist, and Edna Mampel, contralto, took part in a concert under the auspices of Tenafly Council, Staten Island, N. Y., June 26. Mr. Jacobs played solos by various modern composers including Drdla, Sarasate, Kreisler and Wieniawski.

### Charles F. Hackett Returns.

Charles F. Hackett, who has been spending a year in Italy, arrived on the steamship Carpathia, of the Cunard Line, on Friday, July 3. Mr. Hackett intends to spend the summer in the United States, returning to Rome in the early fall. The well known tenor has just signed a contract covering a two years' engagement in the Rome Opera.

Mr. Hackett has returned to America for the summer for the express purpose of some preliminary coaching with



Photo by Matzene, Chicago.

MRS. HERMAN DEVRIES.

Arthur J. Hubbard, of Boston, his teacher, prior to making his debut in Milan this fall.

### Blumenschein Has Gone to Munich.

W. L. Blumenschein, of Dayton, Ohio, who was correspondent of the MUSICAL COURIER some years ago in Munich, left for that city last week on his annual summer visit.

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**Borwick's Melbourne Programs.**

Leonard Borwick, that mature and finely sensed piano artist, whose finished musicianship, lovely touch, and faultless technical equipment American audiences will have another chance to enjoy next season, now is undertaking his second successful tour in Australasia, and everywhere meeting with unstinted favor on the part of the public and the music scribes. One of the chief reasons for Borwick's universal popularity is his ability to please many different musical tastes and the versatility is due to his tremendous repertoire, which includes all kinds and styles of recital compositions. A glance over the attached four programs, played recently by Borwick in Melbourne, Australia, will show the extent and diversity of the artist's knowledge:

**FIRST RECITAL.**

Organ prelude in E flat.....Bach  
(Arranged for piano by L. Borwick.)  
Sonata in C minor, op. 111.....Beethoven  
Novelette in F, op. 21, No. 1.....Schumann  
Intermezzo (from the Faschingsschwank, op. 26).....Schumann  
Herberge (from Forest Scenes, op. 82).....Schumann  
Vogel als Prophet (from Forest Scenes, op. 82).....Schumann  
Study in Canon form, op. 56, No. 5, in B minor.....Schumann  
Toccata, op. 7, C major.....Schumann  
Polonaise in C minor, op. 40, No. 3.....Chopin  
Nocturne in E flat, op. 9, No. 2.....Chopin  
Scherzo in B flat minor, op. 32.....Chopin  
Prelude and nocturne, op. 9, for left hand alone.....Scriabin  
Soirée de Vienne.....Schubert-Liszt

**SECOND RECITAL.**

Air and variations, The Harmonious Blacksmith.....Handel  
(Arranged for concert performance by L. Borwick.)  
Le Coucou.....Daquin  
Choral prelude, Rejoice and Be Exceeding Glad.....Bach  
Arietta.....Leonardo Leo  
Les Barricades Mystérieuses.....Couperin  
Gigue.....Graun  
Sonata in F minor, op. 5.....Brahms  
Polonaise in A, op. 40, No. 1.....Chopin  
Prelude in C sharp minor, op. 45.....Chopin  
Impromptu in G flat, op. 59, No. 3.....Chopin  
Mazurka in F sharp minor, op. 51.....Chopin  
Mazurka in A flat, op. 50, No. 2.....Chopin  
Waltz in F major, op. 34, No. 3.....Chopin  
Etude in A minor, op. 25, No. 11.....Chopin

**THIRD RECITAL.**

Organ fugue in G minor.....Bach  
(Arranged for piano by L. Borwick.)  
Rondo in G, op. 51, No. 2.....Beethoven  
Allegro in B minor.....Scarlatti  
Tempi di Ballo in D.....Scarlatti  
Allegro in B flat.....Scarlatti  
Sonata, op. 35, in B flat minor.....Chopin  
Novelette in E, op. 21, No. 7.....Schumann  
Nachtstück, No. 4, in F.....Schumann  
Aufschwung, op. 12, No. 2.....Schumann  
Lied ohne Worte (Spring Song), Book V, No. 6, op. 62, Mendelssohn  
Andantino from Sonata, op. 164.....Schubert  
Prelude in C sharp minor, op. 3, No. 2.....Rachmaninoff  
Serenade, op. 3, No. 5.....Rachmaninoff  
Menuetto Vecchio.....Sgranhati  
Hungarian Rhapsody, No. 12.....Liszt

**FOURTH RECITAL.**

Chromatic fantasia and fugue.....Bach  
Andante and five variations.....Mozart  
Intermezzo, op. 10, No. 4.....Brahms  
Rhapsody No. 2, in G minor, op. 79.....Brahms  
Sonata Appassionata, op. 57.....Beethoven  
Prelude for orchestra, L'après-midi d'un faune.....Debussy  
(Arranged for piano solo by L. Borwick.)  
Barcarolle, op. 60.....Chopin  
Prelude in D minor, op. 28, No. 24.....Chopin  
Nocturne in G, op. 27, No. 2.....Chopin  
Etude in E minor, op. 25, No. 5.....Chopin  
Waltz in A flat, op. 42.....Chopin

In the first program, as shown above, it is noteworthy that Borwick played a Bach transcription of his own, Beethoven's monumental op. 111 sonata, and a fine Schumann group, thus paying tribute to a composer who is beginning to be unduly neglected by pianists, except for his fantasia, "Carneval," and "Etudes Symphoniques." The second program again shows a Borwick modernized arrangement of a classic in the Handel number, a quintet of ancient works in small form, and Brahms' imperishable F minor sonata, truly a test piece of interpretation and pianistic skill. Another Borwick adaptation of Bach heads the third program, with Chopin's passionate "funeral march" sonata to follow, and a representative selection of romantic numbers as a conclusion. Classical in tone are the opening five numbers of the final list, with the startling Debussy-Borwick transcription (which made such a sensation in London last summer) as a middle section, and a representative Chopin assortment to wind up the series of recitals.



LEONARD BORWICK,  
Artist virtuoso.

**Mme. Merö to Europe.**

Mme. Yolanda Merö will sail for Europe very shortly, in order to begin preparations there for her forthcoming tour, which will take her through England and most of the large Continental cities next season. One of the important engagements for which Mme. Merö already is secured is that with the London Philharmonic Society. The organization is to play under Safonoff at London in December and then travel through the principal English music cen-



YOLANDA MERÖ.

tres, employing Mme. Merö as soloist at all the concerts. Later her engagements take her to Germany, France, Austria and Russia. One of the appearances to which Mme. Merö looks forward especially is that under Theodore Spiering's baton at Blüthner Hall, Berlin, November 5, for she is exceedingly anxious to test her mettle in the German capital, now the very Mecca of pianists and pianism.

**Auctioned for Dance.**

The quaint custom of selling village girls as dancing partners to the highest bidder has been revived in a number of Rhenish villages in connection with Whitsuntide church dedications. The auctions take place in the public square and the village swains engage in a lively competition for the honor of securing the prettiest girls as partners for the festival. The older girls are "knocked down" at a price as low as 5 cents, while village beauties of a tender age go for \$1 to \$1.50. The highest prices are commanded by girls who are both pretty and rich, as the Whitsuntide dances traditionally lead to engagements and mar-

riages. The proceeds of the auction are devoted to communal purposes.—Newark, N. J., Star.

**Chittenden Pupil's Recital.**

Mabel Besthoff, a pupil of Kate S. Chittenden, dean of the American Institute of Applied Music, New York, gave the following piano numbers at the school, Friday, July 3:

Sonata.....Beethoven  
Etude.....Rogers  
Melodie.....Neupert  
Arabesque.....Schumann  
Bolero.....Chopin  
Introduction and waltz.....Sieveking  
Romance.....Faure  
Etude.....Koploff  
Walderauschen.....Liszt  
Allegro con fuoco.....Sinding

Thoroughly familiar with each one of her numbers, Miss Besthoff was able to give her full attention to their interpretation. This she accomplished with adequate technic, musical touch and intelligent insight.

**Mme. Riheldaffer's Re-engagements.**

May 7 and 8, Grace Hall Riheldaffer filled her second annual engagement as soloist at the May festival of the Central State Normal, at Mt. Pleasant, Mich., the other soloists being William Wade Hinshaw, baritone of the Metropolitan Opera Company; Frances Ingram, contralto of the Chicago-Philadelphia Opera Company and the National Opera Company of Canada; and David Duggan, of the Duggan Grand Opera Company of Chicago. Mme. Riheldaffer will return to Mt. Pleasant next season.

This ever popular soprano appeared in recital in Detroit, Mich., May 5. Engagements for twelve recitals were offered her as the result of her success there.

**Oscar Saenger Sails.**

Oscar Saenger, the distinguished singing master, with Mrs. Saenger and their daughter, Eleanore Welles Saenger, sailed on the President Lincoln, July 2, going directly to Finland, where they will spend some weeks fishing in the beautiful lake regions. From there they will go on an extended tour through Russia, down the Volga to the Caspian Sea, and then spend some time in the Caucasian Mountains and the Crimea. Mr. Saenger will return to the United States on September 30, and will begin his studio activities immediately upon his arrival.

**Mme. Cumming Studies Methods Abroad.**

Shanna Cumming, the soprano, who sailed for Europe July 1, on the Aquitania, will review methods of famous vocal teachers during this trip.

Mme. Cumming was accompanied by her husband, M. B. Jones, of the New York Produce Exchange; Shanna Jones and Martin Jones.

The party will return September 1 to Brooklyn.

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### Aline Kuhn Engaged by Gamble Party.

Most touring musical companies close their season about May 1, but the Ernest Gamble Concert Party continues



ALINE KUHN,  
Concert pianist, with the Ernest Gamble Concert Party,  
Pittsburgh, Pa.

until May 26, when it closes at Ashtabula, Ohio, the artists' series that includes Bloomfeld Zeisler, Christine Miller, and others. Then the Gamble party's summer season opens in Tennessee, on June 5, and extends until September 1.

A new pianist with the Gamble party is Aline Kuhn, a young artist of great promise. Miss Kuhn toured the West Indies with the Gambles and had such success that she was engaged for the coming season. Miss Kuhn has been called the "youthful Carreno," and she plays with a brilliancy and dash that are quite captivating.

Pilot Charles Gamble reports appointments for his artists at Charlottesville, Va.; Bridgewater College, Va., for the fifth time; Charlotte, N. C.; Raleigh, N. C., and Colorado Springs.

### Marcella Craft's Varied Repertoire.

Much has been said and written about Marcella Craft's Madame Butterfly and her Salome; it is true that two such portrayals make a substantial foundation for fame, many a fine career having been built upon one such achievement.

But Marcella Craft's dramatic talent by no means finds its complete expression in these two roles, splendid though they are. She has a score of others that are fully as original, and quite as finished artistically.

Her Traviata, vocally and dramatically, is at once compelling and persuasive. To this old-fashioned type of opera she gives an atmosphere of convincing actuality which pervades it from start to finish. Especially bewitching is her Boheme, redolent of the Latin Quarter. In "Der Rosen-



MARCELLA CRAFT AS BUTTERFLY.

kavalier" she is a dainty and doll-like Sophie. As Marta of the Lowlands in d'Albert's "Tiefland," she achieves a Spanish peasant atmosphere. In "Faust" she depicts charmingly the simplicity of the maiden of the old German days, while her Antonia in "Tales of Hoffmann" is the purest Biedemeyer. Again, in "The Secret of Suzanne" her coquetry is so sprightly and so altogether captivating that one wishes that she might be heard oftener in comedy parts.

It is indeed indicative of extraordinary talent when one individual can impersonate with equal success the sweet pathos of Butterfly, the barbaric tragedy of Salome, and the dainty comedy of Suzanne. But Marcella Craft possesses in an unusual degree the faculty of losing herself so

completely in the character she portrays as to present another personality, wholly convincing and lifelike.

In fact, any one who has been privileged to witness her various impersonations can but be convinced of her exceptional versatility.

### Engagements for Sulli Pupils.

Martha Mork, dramatic soprano, came from Christiania, Norway, to study with Giorgio M. Sulli, the well known New York vocal instructor. Lind Skaien, a prominent manager of Norway, was recently in New York and went to the Sulli studios to hear how the pupils of that master were progressing. While there, he heard Miss Mork sing and was so delighted with her voice that he immediately engaged her for a concert tour during the summer months in many important cities in the Scandinavian countries.

Another successful Sulli pupil is Anne Byrd, contralto,



MARTHA MORK,  
Dramatic soprano, pupil of Maestro G. M. Sulli.

who is soloist at the Labor Temple, New York, where Mr. Sulli is the musical director. Miss Byrd is at present touring the South, where she is being heard in concert and recital.

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## The Verdict of Three Continents

### HAMBURG.

A comet appeared in the musical firmament of Hamburg last evening. It was really a musical comet of great magnitude. After having heard Veczey, Elman, Zimbalist, Burmester and Marteau, we thought the cycle of violinists was ended for the season, but it was only yesterday that it was completed by Albert Spalding. It is an occasion of great pleasure to hear him when with triumphant, fervent and unique sonority, he plays with masterly precision on the violin.—Hamburger Fremdenblatt.

### ALEXANDRIA.

From the first notes, full, liquid, pure and of rare beauty, the public was gripped. A master stood before us. All praise would seem superfluous by those who have not heard his diabolical trill and who cannot imagine the years of study necessary for the dazzling result of grace and strength which the artist gave us throughout the performance.—Le Phare d'Alexandrie.

### ST. PETERSBURG.

Albert Spalding, an American, is an artist of serious ideals, who is not only a virtuoso, but to whom art is an honored goddess.—St. Petersburg Novoe Vremya.



### NEW YORK.

He is an admirable artist. He has sincerity and simplicity of style, a technic that is adequate to the demands he makes upon it and a tone of uncommon loveliness, penetrating, full-bodied of insinuating sweetness. As for Spalding's own compositions, they were well worth bringing forward. Spalding's music reflects his own character. It is sincere, dignified and unpretentious.—New York Press.

### MILAN.

Last evening Albert Spalding proved himself to be a worthy successor to the great luminaries of the violin art who had preceded him at the La Scala, headed by Pablo de Sarasate. His art is truly limpid, built on the rocks of truth and disdainful of those tricks which most violinists wish to impose upon the impressionable public. He does not carry the favor of the public with affectation nor with enticing effeminacy. With great interpretative mastery and an execution clear as crystal, he played the insidiously polyphonic adagio and fugue for violin alone by Bach.—Milan la Persevaranza.



### Friends Await Mrs. King Clark's Homecoming.

In these days of excessive musical activity, an absence extending over a few years is dangerously apt to exert a detrimental effect on the popularity of a former favorite. Particularly is this the case in America, where, owing to the constant influx of distinguished new artists, even fairly vivid impressions risk obliteration unless their cause be quite steadily exploited. Hence it follows that numerous singers and players who, at one time or other, have earned a degree of approbation here, often find their vogue impaired and public interest in them considerably diminished after an interval of several seasons.

That an absence of as many as eight years should be no bar to the eagerness and expectancy with which the return of an artist is awaited seems, in truth, testimony eloquent enough of this one's exceptional distinction and striking powers. Just such pleasurable anticipation is at present manifest in the forthcoming return of Mrs. King Clark, who for that lengthy period has absented herself from America. Though American by birth (the singer is a native of Lincoln, Neb.), her art has ripened to its present maturity abroad. So enthusiastic have been the encomiums which it has everywhere called forth that it is small wonder that Mrs. King Clark's compatriots have become eager to hear and judge for themselves.

Mrs. King Clark's name would, of course, have become familiar under ordinary circumstances through that of her husband, the eminent Berlin vocal teacher. It has, however, attained its present prominence fully as much by virtue of its own achievements in the field of concert singing. Mrs. King Clark is today one of the favorites of Berlin and London, and her popularity in most of the leading continental music centers is equally marked.

In the course of the past winter Mrs. King Clark has appeared with extraordinary success in a number of the most exclusive Berlin salons, while during the enormously busy London season of May and June she sang twice in Bechstein Hall before overflowing houses, and such houses are no more customary during the London season than they are in New York. The English critics were extravagant in their expressions of delight.

Versed in the secrets of the exacting art of song interpretation, Mrs. King Clark is furthermore endowed with a voice of lovely contralto-like quality, large in volume and extensive in range, and she handles it with infallible mastery. Her programs have been amply diversified and exacting to a marked degree from an interpretative standpoint. They have covered a wide range of musical ground and an extensive variety of schools. In Italian, French and English songs of the eighteenth century by Paradies, Rontani, Lully and Purcell, classic and modern lieder by Brahms, Strauss, Wolf and Sinding, modern French songs by Debussy and a number of Russian works, she has disclosed a perfect knowledge of their respective schools. Nor has she neglected the efforts of American writers and has introduced to Berlin audiences a number of songs by Cadman, Marion Bauer, Bruno Huhn and Campbell-Tipton.

Mrs. King Clark's enunciation is exemplary in whatever language she may sing. Her gracious personality, the beauty and marked individuality of her delivery, her skill, her authority in planning her interpretations and her temperamental assets have won her the place in the esteem of foreign critics which she now holds.

### Mlle. Verlet's Varied Repertoire.

Although the coloratura artist's sphere of activities is known to be considerably more circumscribed today than it was several decades ago, and although the taste for operatic music of the dramatic order has resulted only too frequently in a deplorable negligence of those perfectly

legitimate principles of vocalism upon which florid singing is based, it is manifestly erroneous to assume that the vogue of brilliant ornamental song is extant. On the contrary, the relative scarcity of its exponents today serves to lend signal interest to the appearance of every gifted one. And, as the love for dazzling vocal fireworks seems to be as inherent as ever in the public at large, the advent of a capable coloraturist is very often hailed with extravagant demonstrations of popular approval.

Such has been the case whenever Alice Verlet, the brilliant coloratura soprano of the Paris Grand Opera (National), Paris Opera Comique, Paris Gaiete Lyrique, Brussels Theatre de la Monnaie, Monte Carlo, Nice and Lyons, has been heard, although Mlle. Verlet is, so to speak, a coloratura singer, combining fluency, facility and brilliancy of the older school with the dramatic sense, the intelligence, the musicianship and the poetic feeling which is demanded today. By virtue of these qualities she imparts a degree of new life to many works widely regarded as old fashioned. Her repertoire is far more comprehensive than that of average coloratura singers today, few of whom are equal to the stringent exactions of many of the older operas, having neither the necessary flexibility, range, or knowledge of the distinctive style.

Mlle. Verlet is at home in operas that are little more than historic names to the

present generation of music lovers. This repertoire comprises a number of modern dramatic works, as well as the older ones.

### Musicians' Congress Recitals.

Ralfe Leech Sterner's direction of the Congress of American Musicians and Students includes the giving of several recitals in the Wanamaker Auditorium, New York.

The program of the fourth recital in honor of this congress, June 18, included vocal numbers, with several piano and violin pieces. As usual with everything done under Mr. Sterner's management, much well performed, good music was heard, rendered by the following students, some of whom are budding young artists: Blanche M. Kelley, Frederic Maroc, Belle Rudolph, John J. Jackson, Emma M. Hamilton, Rocco Carcione, Eleanor L. Fields, Arline E. Felker, Rae H. Coelho, Marguerite Zacharias, Ramee Rivas, Lida Gedney, Muriel Guy and Harold A. Fix, pianist, member of the faculty. Marguerite Valentine was the accompanist.

### Saar to Summer Abroad.

Louis Victor Saar, the well known composer, who is also one of the faculty of the Cincinnati College of Music, sailed on the Kronprinzessin Cecilie last Friday for Europe, where he intends to spend the greater part of his vacation. Mr. Saar will return on the Savoie, August 22, and will join his family in northern Michigan for the balance of his vacation, returning to Cincinnati on September 1.

### A Virgil Pupil's Recital.

Modena Scovill, a young pupil of Mrs. A. M. Virgil, gave a recital at the Virgil Piano Conservatory, New York, Friday afternoon, June 26. Although she has but recently returned from a long recital tour, she played with much spontaneity and freshness of spirit. Her program was chosen from the works of a great variety of composers, covering widely diverse periods of musical literature, and her success is all the more remarkable, in that she was able to render each one with intelligence and sympathy.

To those who find Bach "dry" and purely "intellectual," her presentation of the "Preamble" must have been a delight. By means of careful phrasing and a proper subordination of elaborations to theme, she produced a clear, well balanced effect, not always associated with the polyphonic school of composers.

The difficult Liszt arrangement of Schubert's "Hark, Hark the Lark," she played with brilliancy of execution, and richness of tone.

A representative group of Chopin pieces always furnish a real test of musicianship. Miss Scovill distinguished herself by the skillful manner in which she brought out the subtleties and delicate fineness peculiar to Chopin.

Illustrative of the Virgil system, she inserted a few technical numbers performed principally with reference to speed, accuracy and clearness of tone. She has acquired a remarkable facility.

After rendering two MacDowell numbers in a most artistic style, she brought the program to a stirring, dramatic close with the twelfth rhapsodie of Liszt. It is to her credit that Miss Scovill gave this brilliant composition a significance of more than a showy, bravura character. Many pianists of the "muscular" type are tempted to use the rhapsodies and many other Liszt pieces primarily to display their personal technical accomplishments or to stun and overawe their hearers. Miss Scovill simply used her technical resources as a means toward an end, that end being a sincere musical interpretation of the piece, bringing out the dramatic and quieter passages to produce a coherent well balanced whole. The result was far more thrilling than it would have been had she merely left dents in the keyboard.

### Dulcinea at the Music Studio.

Dulcinea called at my studio the other day just as a pianist finished playing the Grieg concerto. She didn't care for classical music, she said. There wasn't much tune to it. What she liked was a good lively tune. She thought "The Rosary" was awfully sad and just loved "Narcissus" and the "Flower Song." She liked to watch the pianist's fingers.

It was wonderful how they could stretch, and was sure it must be hard to keep such a lot in one's head. She had heard that no person could play classic and be a good ragger at the same time. She knew of a girl that took of an old German professor and he made her practice with pennies on the back of her hand. She couldn't understand why musicians had long hair. Anybody could play just as well with their hair short, she thought. Anyhow she didn't claim to know anything about music, but she knew what she liked.—New York Tribune.

### Leginska in Three Cities.

Louisa Charlton, manager of Ethel Leginska, has arranged three recitals for this artist as follows: Boston, November 9, at Jordan Hall; New York, November 16, at Aeolian Hall, and a concert in Chicago the same month.

The accompanying snapshot shows this excellent artist enjoying herself in the country.

The first theatre built in London was erected on the site of what is now Holywell Lane, Shoreditch. The cost of the building was between six hundred and seven hundred pounds.



ANN IVINS.

The New York soprano, snapshotted in Central Park, New York.



ETHEL LEGINSKA "UP A TREE."



Myrtle

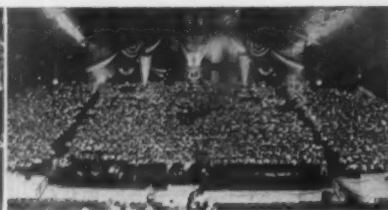
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THE MASSING OF THE BANNERS AT THE OPENING CEREMONIES.

## LOUISVILLE, KY., INVADED BY NORTH AMERICAN SAENGERBUND.

Thirty-fourth Saengerfest Draws Enthusiastic Music Lovers from Many States—Chicago Symphony Orchestra and the Louisville United Choruses Take Part—Noted Soloists Heard.

CONCERTS HELD ON JUNE 24, 25 AND 26.

Louisville, Ky., June 28, 1914.

The thirty-fourth Saengerfest of the North American Saengerbund, which took place in Louisville on June 24, 25 and 26, was the greatest musical event in the history of the city, and attracted immense audiences from all over Kentucky and adjacent States. The arrangement of stage and seats in the great armory—one of the largest buildings of its kind in America—was such that the acoustics were far superior to those of any previous festival, and the audiences were enabled to enjoy the concerts in every particular.

On the first night the Louisville United Choruses, under the able direction of Anthony Molengraft, were heard in "Festival Greeting," by Baldamus; Mendelssohn's setting of "Ode to Artists," and Niels Gade's "Crusaders." The chorus numbered seven hundred, and gave evidence of the most careful and judicious training. It compared favorably with any of the visiting choruses and proved that local singers could equal those of many a larger city.

Particularly was this manifest in the difficult music of "The Crusaders." The soloists for this evening were



RUDOLF BERGER.

Christine Miller, Rudolf Berger, Clarence Whitehill and John G. Miller, the latter taking the place of George Sheffield at very short notice. Miss Miller's lovely voice has lost none of its beauty since it first charmed a Louisville audience, and has gained in breadth and power. Her rich, noble tones were heard from one end of the vast building to the other, and the hearty greeting extended her proved that she can never outwear her welcome here.

On the second night Miss Miller was the soloist again, singing Liszt's "Lorelei," Schubert's "Junge Nonne" and Hugo Wolf's "Er ist's." The dominating quality of her voice was again impressed upon her hearers and she was a popular figure with the visitors; she was serenaded by the Maennerchor of Indianapolis on the first night of her appearance, and by the Musikverein of the same city on the second night.

Clarence Whitehill as Peter was heard in Louisville for the first time, and won his audience at the very start. The power and sympathy of his voice, as well as his impressive stage presence and poise, won great favor, and his



CHRISTINE MILLER.

appearance as soloist on Friday afternoon attracted a crowd of admirers. His solos were the "Evening Star"

aria and Wotan's "Farewell," both given with that mastery for which he is well known.

John Miller, although laboring under the disadvantage of inadequate preparation and no orchestral rehearsal, acquitted himself admirably. His voice is a tenor of delightful quality, and his handling of the part of Rinaldo revealed the artist.

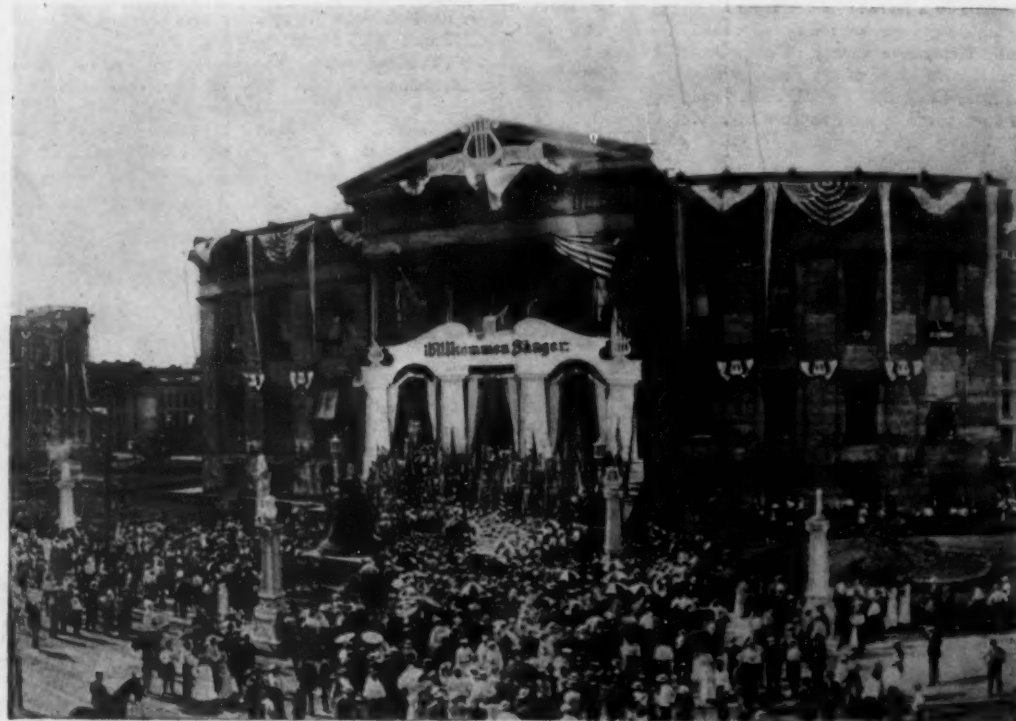
Rudolf Berger's introductory solo was the "Prize Song" from the "Meistersingers," and naturally much interest had been aroused previously by the excellent reputation which had preceded him. His striking personality, heroic voice, and superb artistry more than fulfilled expectations, and



CLARENCE WHITEHILL.

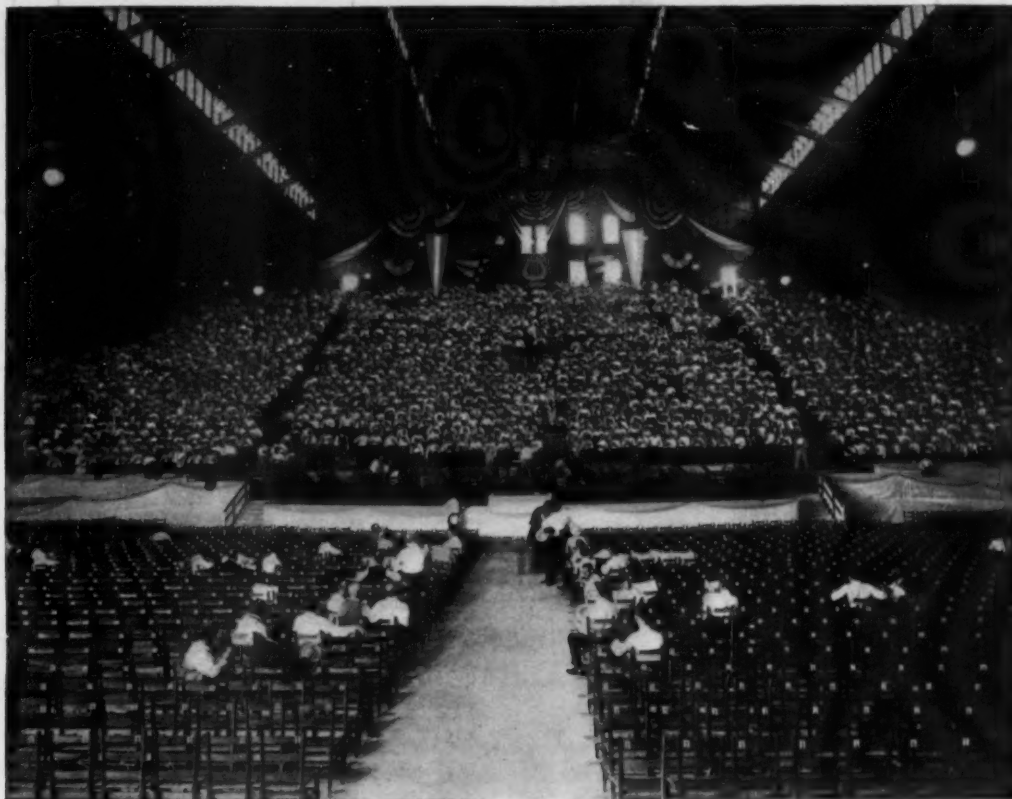
he was accorded a reception such as a singer has seldom received in this city. His voice is specially adapted to such a building as the armory, and when he was congratulated, after the Thursday night concert, upon having been heard over the great chorus and orchestra, he said, "You don't know what a pleasure it is to be in a place where I can make all the noise I want to." In "Das Lied" he certainly had this opportunity, and the power of his voice seemed unlimited. On Friday night, in the "Lohengrin" duet with Madame Rappold, he was also immensely impressive, and his singing of the "Siegfried Love Song," which was substituted for the "Lohengrin Narrative," was a revelation of virile brilliancy in tone and treatment. Both he and Mme. Rappold were immensely admired by the visiting singers, and both were serenaded in the lobby of the Seelbach by the United Singers of Indianapolis and also by the Liederkrantz of St. Louis. It is hoped that this is only the first of many visits our city will receive from this delightful pair.

Marie Rappold was introduced at the first afternoon concert. Her selections were "Dich theure Halle," Puccini's "Vissi d'Arte," and the beautiful "Ave Maria" from



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MASS CHORUS IN ARMORY, SAENGERFEST.

Bruch's "Cross of Fire." Mme. Rappold was recalled again and again.

On Friday night, with the Mass Chorus of three thousand voices, Mme. Rappold sang the Schubert-Liszt "Omnipotence," and was also heard in Isolde's "Liebestod."

Naturally the greatest interest centered in the Mass Chorus, whose appearance on Thursday night was greeted with cheers of enthusiasm. As the mighty volume of sound rolled out through the space of the immense auditorium the audience sat spellbound, only to awaken, at the conclusion of the first number, to an excitement that waxed almost to a frenzy. Like some great elemental force the waves of harmony carried all before it, and the great assembly was literally swept to its feet, with vociferous demonstrations of delight and admiration. That so great a body of singers could achieve such delicate gradations of shading, such thrilling tone coloring, and an enunciation so distinct, would seem incredible to one who had not heard these effects produced under the leadership of Louis Ehrgott, of Cincinnati. Mr. Ehrgott is dynamic, and seems to hurl some electric fluid into his singers, for they respond to his every mood as sensitively as if they numbered thirty instead of three thousand. It was an experience never to be forgotten, and the memory of it will always live with those who were so fortunate as to hear it.

On Thursday night the choral numbers were the march from "Tannhäuser"; "Wohin mit der Freud," Silcher; "Sonntag ist," Breu; "Waldmorgen," Koellner (sung by the United Singers of Chicago, directed by Karl Reckzeh); "Verlassen," Koschat; "Schwertlied," Weber; "Beim Liebchen zu Haus," Pfell; "Dixie," and "Das Lied," with Mr. Berger as soloist.

On Friday night they sang the "Omnipotence" (with Mme. Rappold); "Aennchen vom Tharau," Silcher; "Im Wald," Leu; "Frühling am Rhein," Breu; "An die Heimat," Jungst; "My Old Kentucky Home"; "Das Deutsche Lied," Schneider, and "America" with the audience. Every number was a masterpiece of vocalization, and it is safe to say that no music of any description has ever inspired an audience to a higher pitch of appreciation. The Milwaukee Maennerchor, directed by A. S. Kramer, gave Zander's "Jubilate" and Hegar's "Morgen im Wald," on Thursday afternoon, with fine effect.

On Friday afternoon the Children's Chorus of two thousand, under the direction of Caroline Bourgard, supervisor of music in the public schools, made a delightful impression in several well chosen selections. The first of these was the Gloria from Mozart's "Twelfth Mass," and the smooth and intelligent rendition of this difficult number showed the conscientious and thorough training which the children had received. Particularly was the enunciation notable for its excellent clarity, every syllable coming distinctly to the audience. "Come, Ever Smiling Liberty," and "See the Conquering Hero Comes," from "Judas Maccabeus," were two ambitious numbers which again revealed the ability of the little folk to render music usually considered beyond their scope; their grasp of the phrases was most satisfactory. A group of American national airs completed the work of the Children's Chorus. This was one of the most important features of the series of con-

certs and Miss Bourgard was congratulated on all sides for the success of her numbers. The Chicago Symphony Orchestra, under the baton of Frederick Stock, was heard at every concert, and it is only necessary to say that the work of these musicians was up to the high standard they have set for themselves. While much of the more delicate shading was lost in the vast building, the playing of the orchestra was a feature which attracted many, and it was thoroughly appreciated. Wagner, Beethoven, d'Albert, Tchaikowsky, Brahms, Saint-Saëns, Scheinflug, George Schumann, Rimsky-Korsakow, Elgar, Bach, Humperdinck, Dvorák and Liszt were represented in the orchestral numbers, besides the accompaniments, and Mr. Stock never proved himself more truly the great conductor than in this series of concerts.

On the whole, the Saengerfest was a great success, the visitors professing themselves in every way pleased with their reception, and the local musicians enjoying this opportunity to participate in so great an event.

The officers elected for the coming year are: Charles G. Schmidt, president; Wilhelm Arens, first vice-president;

Fred O. Neutzel (of Louisville), second vice-president; George Withum, secretary; John P. Frenzel, treasurer; Christian Saam, keeper of archives. The next place of meeting has not been decided upon as yet. K. W. D.

### Berger's Success at Louisville.

At the thirty-fourth Saengerfest of the North American Saengerbund, held at Louisville, Ky., on June 24, 25 and 26, a full account of which appears in another part of this issue of the *MUSICAL COURIER*, one of the most prominent soloists was Rudolf Berger. His success is well related by the press critics, two of the comments being appended herewith:

The only solo in the first part of the program was Rudolf Berger's "Prize Song," from the "Meistersingers," and the many recalls insisted upon by the audience were sufficient proof of the impression he made upon it. His voice has the qualities necessary for so large a place as the Armory—it is robust and virile in character, and he was fully equal to the dramatic exigencies of Wagner's superb creation. Although he responded to no encores, it was evident that his hearers were profoundly pleased, and his appearance on Friday night will be anticipated with great interest.—Louisville, Ky., Times, June 25, 1914.

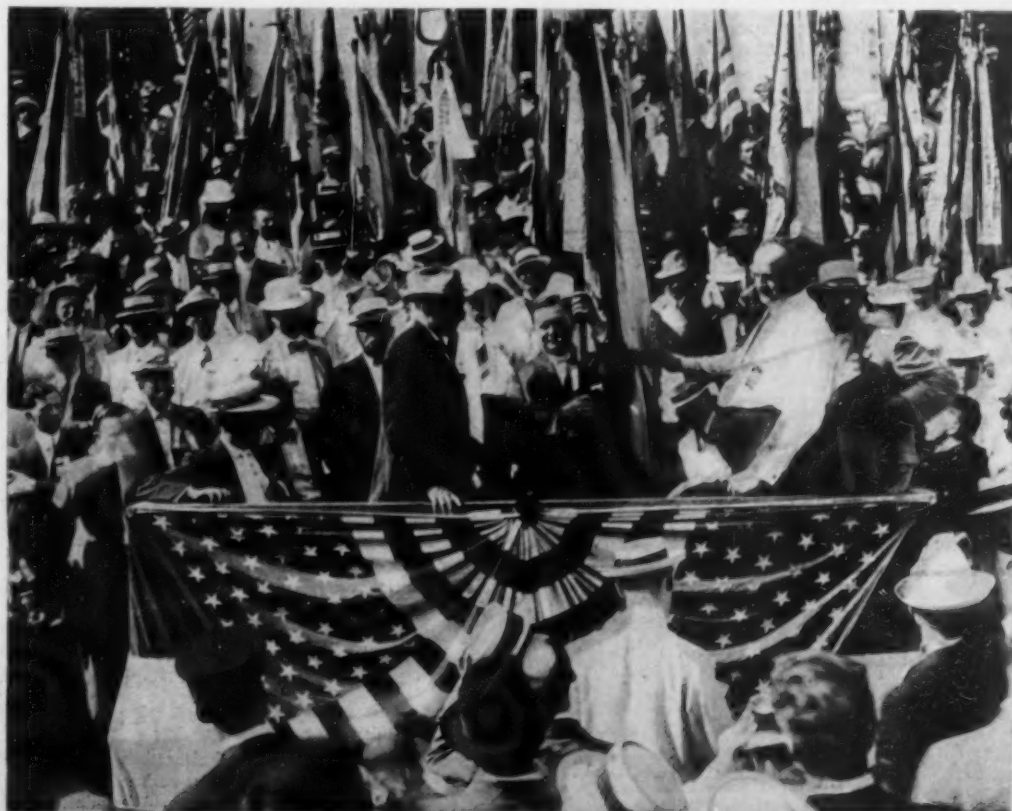
Rudolf Berger made his first appearance in Louisville in singing the "Prize Song," from "Die Meistersinger." He has a clear, rich tenor voice and an excellent presence. He showed his wisdom by avoiding delicate variety of tone color in so immense an auditorium. He depended upon rhythm for his variety—and where is the singer who has exhausted this source of expression? Rhythm is the fundamental element in all song, and the singer who has brought to his audience a feeling for the rhythm of that which he sings has achieved the first duty of the musician. It was because Mr. Berger made the audience feel that the rhythm of the songs was theirs that his singing was so impressive.—Louisville, Ky., Evening Post, June 25, 1914. (Advertisement.)

### Marie Morrissey's Present Activities.

As a result of some successful phonograph records which she has made recently, several important summer engagements have come to Marie Morrissey. The young contralto is singing at present each Sunday at Elberon, N. J., in a quartet whose other members are Marie Stoddard, John Young and Grant Odell, and these appearances have led to a series of private engagements at the homes of members of the summer colony. July 4 the singer was heard in the afternoon at Jamaica, Long Island, and in the evening she took a prominent part in the exercises in New York City Hall. July 12 she will sing in Hackettstown, N. J., and later on in the month at the Allenhurst Club, Allenhurst, N. J.

### Burmester's American Orchestral Debut.

Willy Burmester, the distinguished violinist, will make his orchestral debut in America, November 6, with the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer. He will play the Paganini concerto, No. 6, in D major.



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**Are the Stars Dimming?**

[From the Los Angeles, Cal., Herald.]

Is the time ripe for the abolishment of the "star system" in the grand opera field? Charles R. Baker, the Los Angeles manager who has just returned from a tour of the East with the San Carlo Grand Opera Company, says that the time has arrived. He goes even further, stating that already the so called "star trust" is on the toboggan and will soon slide into oblivion, as far as the managers are concerned.

To quote Mr. Baker: "The men who finance and guide opera tours are becoming wiser every day. They have learned their lesson and they have learned it well. The 'star system' has proven a most disastrous feature of the big opera management this season, not less than three of the big organizations ending their year with heavy financial deficits, to say nothing of the great loss of public prestige. Guarantees were held back, attachments issued and general turmoil prevailed in the operatic field.

"The 'star system' has had a severe jolt, and producers in the future will pay more attention to the general excellent makeup of their organizations—the orchestra, the chorus and the beautiful ensembles which in the past have been a secondary consideration. Of course, grand opera must necessarily have the great voices to thrill the auditors, or else it is not grand opera, but according to the Eastern impresarios with whom I have recently talked the managers will in the future manage the stars instead of the stars managing the managers."

**Marie Kaiser at Saratoga.**

One of the attractions at the New York State Music Teachers' Convention, held at Saratoga Springs, New York, was the popular soprano, Marie Kaiser, who did



MARIE KAISER LISTENING TO HER OWN RECORD.

superior work in Sullivan's "Golden Legend." This was in substance, a repetition of her splendid rendition of this role a year ago under the direction of Walter Henry Hall, conductor of the Columbia University Choral Society.

The Saratoga Sun, commenting on her work, stated that "Marie Kaiser sang with a power and clearness of tone which made it possible for her to be heard in all parts of the hall. Her appearance, too, was charming and she was compelled to respond to an encore."

Miss Kaiser left for Europe, June 27; she will spend the summer in study and recreation.

**Trouble for John Bull.**

The suggestion in the Times that a return should be made to the original first line of the national anthem—"God save our Lord, the King"—recalls some unavailing efforts to adapt the song to William IV when he succeeded George IV. For more than a century previously, during the reigns of the four Georges, the first line ran "God save great George, our King," but that manifestly needed altering when a William came to the throne. Neither "William" nor any recognized abbreviation seemed possible, but versifiers put forth several ingenious solutions of the difficulty. One version was as follows:

God save our noble king,  
William the Fourth we sing;

but it had a short innings, and was succeeded by:

God save our gracious king,  
William, our noble king.

Finally, "William" was omitted altogether, its place being taken by "Long live," and thus came into existence the first two lines as they are sung today.—Westminster Gazette.

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## NUMEROUS RECITALS GIVEN IN LOS ANGELES.

### Music Clubs Hold Final Concerts of Season— Pupils Heard in Annual Spring Musicales.

1110 West Washington Street,  
Los Angeles, Cal., June 26, 1914.

How it should happen that the Ellis Club, the Orpheus Club, the Los Angeles Conservatory graduation, and two piano recitals should all be scheduled for the same evening is one of the unexplainable coincidences that sometimes occur, but such was the case on Monday, June 22.

#### THE ORPHEUS CLUB.

Although the Orpheus Club tickets issued the first of the season read "The Auditorium, June 22," another unexplainable thing is that the Orpheus Club concert of that date was given in the First Congregational Church, and the Ellis Club concert, which should have been the following evening, according to the original plans, was given in the Auditorium.

Neither Mr. Poulin nor Mr. Dupuy is responsible for this condition; the only explanation that could be made would be from the powers which now control the Auditorium. It was an unfortunate circumstance, but nevertheless the young men comprising the Orpheus Club, under the direction of J. P. Dupuy, never did better work than on this occasion, and the church was crowded to hear them. Mr. Dupuy deserves great credit for the work he is doing with this club. Every one of the numbers for each concert is committed, no notes ever being in evidence.

The soloist on this occasion was Walter F. Skeele, organist, the director of the College of Music of the University of Southern California. Mr. Skeele is one of the best

organists in the city, and his numbers on this occasion were most beautifully played. The balance of the program was as follows:

|   |                      |
|---|----------------------|
| Pilgrims' Chorus (by request).....                      | Wagner               |
| Hush!.....  | Neidlinger           |
| The Banshee.....  | McCray               |
| Incidental tenor solo by Mr. Green.                     |                      |
| Dithyramb (organ solo).....                             | Basil Harwood        |
| Walter F. Skeele.                                       |                      |
| A Song of Ancestry (bass solo and chorus).....          | Saint-Saëns          |
| Mr. Campbell and Club.                                  |                      |
| De Coppah Moon.....                                     | Harry Rowe Shelley   |
| On the Road to Mandalay (baritone solo and chorus)..... | Oley Speaks          |
| Mr. Cheatham and Club.                                  |                      |
| The Land o' the Leal.....                               | Protheroe            |
| Tri-quartet.  |                      |
| Kammenoi-Ostrow.....                                    | Rubinstein-Lemare    |
| Mr. Skeele.   |                      |
| Frontier Scenes.....                                    | Henry Watson Ruffner |
| Four Sketches of Early Western Life—                    |                      |
| Men of the Trail.                                       |                      |
| The Lights of Cowtown.                                  |                      |
| The Cattle Rustlers.                                    |                      |
| New Year's at Cactus Center.                            |                      |

#### THE ELLIS CLUB CONCERT.

The closing Ellis Club concert was a brilliant affair. The auditorium was crowded to its limit. The important part of the program was the second, which comprised the cantata by Dudley Buck, "The Voyage of Columbus." The cast was as follows: Columbus, William James Chick; Priest, Edgar H. Duke; First Officer, G. Hayden Jones; Second Officer, Edward Kendall.

The first part of the program I did not hear, but this number was greatly enjoyed. The chorus was accompanied by full orchestra, under Julius Bierlich, concertmaster, and was the most pretentious thing given by the club this year. It was splendidly received by the large audience, and was well rendered by the chorus. The numbers pleasing the audience most seemed to be the Vesper Hymn in the third scene and the love song, "In Distant Andalusia," sung by G. Hayden Jones. It seemed a perfect vehicle for Mr. Jones' really rare tenor voice, but every number was well rendered and showed the careful preparation and the months of work which must have been put upon it by Director Poulin and the chorus.

The part of Columbus was the most pretentious and difficult and was adequately conceived and rendered by Mr. Chick. I was sorry to miss the first part of the program, and Miss Lovewell's solos, which no doubt reached the usual high standard of the Ellis Club concerts.

The program in full follows: "Ossian," Beschnitt; "Eventide," Shephard; "Plainsman's Song," Bliss; aria from "Etienne Marcel" Saint-Saëns; Pastorale (old English), arranged by H. Lane Wilson; "Hunting Song of the Seonoe Pack," Damrosch; "Drowsy Wood," Storch; "The Cherubic Hymn," Gretchaninoff; "The Voyage of Columbus," Dudley Buck, and "America."

#### THE WOMAN'S LYRIC CLUB'S FINAL CONCERT.

The final concert of the Woman's Lyric Club, under Mr. Poulin, was given in the First Congregational Church, June 19. This was another of the concerts scheduled for the auditorium, and which it was necessary to give in other quarters. Whether it was the room or my mental condition, for some reason this program did not seem quite up to the usual standard. I have said so many things in praise of this club, and all deserved, that perhaps we have expected the impossible. The smaller numbers were beautifully given, but the principal offering, which was the Hadley composition, "The Fate of Princess Kiyo," a legend of Japan, failed to impress me as a lyrical composition. I felt in this case as I have in some of the other ultra-modern choral works, that the really beautiful orchestration and instrumentation would be more effective if the text were recited by an excellent reader instead of being sung. The intervals are so peculiar, the harmony so involved, that it would be impossible, it seems to me, for any chorus to make it effective, or soloists either, for that matter. This, however, may be a purely personal impression, and there is no denying that the instrumentation is most beautiful and of course in the hands of an artist like Mrs. Robinson could not fail to be other than attractive.

The contralto solo by Kie Julie Christin, "The Invocation to Eros," was given with great feeling and beauty of tone. Miss Christin has a pure contralto of warm and velvety quality, which was shown to excellent advantage in this number. As an encore she sang "Mammy's Song," by Harriet Ware.

The Philharmonic Male Quartet—Leroy Jenson, first tenor; Sheldon Ballinger, second tenor; Harold Ostrom, baritone, and Dr. J. Lester Adams, bass, assisted, as did also Mrs. Stockwell, whose lyric soprano was splendidly fitted to Neidlinger's "The Maiden and the Birds." Mrs. Stringfellow, another member of the club, sang a mezzo-soprano solo, in "St. John's Eve," by Chaminade.

The soloists in the Hadley number were Helen Beatrice Cooper and Mary O. Groves, who did as well as it was possible to do with this music.

All this is not by way of criticism, because the Lyric Club could never do other than well; it is composed of too excellently trained a body of singers, but the members

themselves have set so high a standard as to make us supercritical.

The complete program follows: "St. John's Eve," Chaminade; "Since You Went Away," Johnson-Harris; "The Maiden and the Birds," Neidlinger; "Invocation to Eros," Kürsteiner; "The Fate of Princess Kiyo," Hadley; "The Little Red Lark," Stanford-Rogers; "Onward March," Geibel; "Love, at Thy Window," Hawley; "Sigh No More, Ladies," Foote; "Blest Pair of Sirens," Huhn.

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Blessed with an exceptionally beautiful voice, she has had the careful training that has made her the artistic singer that she is today. Her first lessons and her real voice placing, she claims, were received from Mme. Rubo, who for many years did excellent work here. In Paris she studied with Bouhy and others.

While in Buffalo she sang in one of the largest churches and did much concert and recital work. So well was she received in Europe that she might have remained there either in operatic or concert work, but home ties drew her back to this country and she came back to California and resumed her teaching and singing in this city. She has been soloist with many of the leading churches here; she sang at St. Vincent's for a long time, and later at Emmanuel Presbyterian and other of the larger churches; at present she is soloist at the Second Christian Science Church. She has also done much oratorio work here, having been identified with almost every large effort in that line in the history of the city. She has a very beautiful studio in the Majestic Building, where she works persistently and conscientiously with a large class of pupils, to whom she has endeared herself as she has to her numerous

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friends by her sweet sunny nature as well as her exquisite talent.

Mrs. Shank presented a large number of pupils in program on June 17 last. The program, which was entitled "Songs of Spring," and was composed of the sunny, lilting songs which this season of the year seems to inspire, is appended:

|  |                   |
|--|-------------------|
| To Welcome You.....                    | Young-Thomas      |
| Mrs. William Welch Stone.              |                   |
| Ruby Edgecombe, accompanist.           |                   |
| Down in the Forest.....                | Ronald            |
| Rothel Marcus.                         |                   |
| Mrs. William Welch Stone, accompanist. |                   |
| The Merry Brown Thrush.....            | Roy Lamont Smith  |
| Lucile Atwater.                        |                   |
| Grace Moore, accompanist.              |                   |
| Spring Morning.....                    | Carey             |
| Carlotta Comer.                        |                   |
| In My Garden.....                      | Liddle            |
| Edith Conde.                           |                   |
| Listen to the Voice of Love.....       | James Hook        |
| Maybelle E. Lee.                       |                   |
| The Passing Cloud.....                 | F. Lenni          |
| Anna Bell.                             |                   |
| I Hear a Thrush at Eve.....            | Cadman            |
| Ellen Latter.                          |                   |
| Flower Rain.....                       | Schneider         |
| Leigh C. Shelton.                      |                   |
| Song of Joy.....                       | Douty             |
| Laurie H. Johnson.                     |                   |
| Titania.....                           | A. R. Wachmeister |
| Florence Mead.                         |                   |
| Sunbeams.....                          | Ronald            |
| Dorothy Eaton Calhoun.                 |                   |
| Her Rose.....                          | Whitney Coombs    |
| Oneta Buckley.                         |                   |
| Sacrament.....                         | James MacDermid   |
| Mara Cone.                             |                   |
| Two Bird Songs.....                    | Lehman            |
| Mrs. Gail H. Dimmitt.                  |                   |
| Provincial Song.....                   | Dell' Acqua       |
| Bertha Rossiter.                       |                   |
| The World Is Full of Sunshine.....     | Roy Lamont Smith  |
| Mary Ostrander.                        |                   |
| Five songs by local composers—         |                   |
| April Tide.....                        | Julian Pascal     |
| Longing.....                           | Vernon Spencer    |
| My Soul Shall Sing.....                | Roy Lamont Smith  |
| Spring Twilight.....                   | Morton F. Mason   |
| Baby's Laughter.....                   | Frieda Peycke     |
| Catherine Shank.                       |                   |

#### NOTES.

I wish space permitted a review of the numerous and excellent pupils' recitals given recently. A few, however, are appended:

Mr. Grunn, on June 22, presented his advanced pupils in

a piano recital, assisted by Leona Walton and Faye Gooch, violinist, pupils of Oscar Seiling.

The same night Christine Battell presented her pupil, Bertha McKay, in a piano recital, in the parlors of the Hotel Clark, assisted by Mrs. Norman Hassler, soprano; Barbara Taylor, harpist, and Mrs. Hugh Miller Bole, accompanist.

On June 20, Anna Yaw Thorpe gave a song recital with her pupils in the Young Women's Christian Association auditorium, and on June 24 Mrs. Norma Rockhold Robbins made somewhat of an innovation by a morning recital with her pupils. Mrs. Robbins is one of the teachers of voice in the College of Music of the University of Southern California. The program given on this latter occasion included the following numbers:

|  |                 |
|--|-----------------|
| Trio, arr. of duet from Madame Butterfly.....  | Puccini         |
| Margaret Atwater, Rachel Smith, Ruth Ahlswede. |                 |
| Sunshine Song.....                             | Grieg           |
| Marie Deets.                                   |                 |
| The Waterlily.....                             | Bullard         |
| Blanche Fowler.                                |                 |
| Phyllis Has Such Charming Graces.....          | Wilson          |
| Persian Serenade.....                          | Ware            |
| Nina Ruth Robinson.                            |                 |
| Unmindful of the Roses.....                    | Lohr            |
| Peggy.....                                     | Brown           |
| Rachel Smith.                                  |                 |
| Thy Beaming Eyes.....                          | MacDowell       |
| Black-eyed Susan.....                          | Schneider       |
| Margaret Atwater.                              |                 |
| From the Land of the Sky Blue Water.....       | Cadman          |
| Where My Caravan Has Rested.....               | Lohr            |
| Ruth Ahlswede.                                 |                 |
| Barcarolle, from Tales of Hoffmann.....        | Offenbach       |
| Nina Ruth Robinson, Blanche Fowler.            |                 |
| At Dawning.....                                | Cadman          |
| Let Miss Lindy Pass.....                       | Winthrop Rogers |
| Marie Deets.                                   |                 |
| Un bel di, from Madame Butterfly.....          | Puccini         |
| Nina Ruth Robinson.                            |                 |
| O Mio Fernando, from La Traviata.....          | Donizetti       |
| Blanche Fowler.                                |                 |
| Sunbeams.....                                  | Ronald          |
| Margaret Atwater.                              |                 |
| Chanson Provençal.....                         | Dell' Acqua     |
| Rachel Smith.                                  |                 |

Saturday afternoon, June 20, Mrs. James Ogilvie gave a recital with her pupils at Cummock Hall, assisted by Mrs. Charles G. Stivers, soprano. JANE CATHERWOOD.

#### Success of Haggerty-Snell Pupil.

Mme. Haggerty-Snell, the well known New York voice teacher, is continuing her work in this city throughout the summer, and has a large class of pupils who are taking advantage of the exceptionally cool sea breezes which have blown in this year. Among the most successful of her pupils is Mrs. Homer Fairmon. Mrs. Fairmon gave a recital recently in her home town, El Dorado, Ark., and the local press speaks of her beautiful voice and of her charming personality, and makes mention especially of her excellent vocal technic and the large fullness and beauty of her tone. Mrs. Fairmon was heard in New York in the studio of her teacher before leaving for the West, and gave genuine pleasure to a large audience. She was especially successful in Tchaikowsky's "Tell Me Why" and "Spirit Flower," by Campbell-Tipton. This "Spirit Flower" by one of the very best of American composers is a song unusually well suited to Mrs. Fairmon's voice, and its passion and intensity were well brought out by this talented artist.

#### Jewell Robb Visiting Chicago.

Jewell Robb, who recently made an exceptional debut at the Teatro Rossini in Venice as Mimi in Puccini's "La

Boheme," arrived in New York Friday, July 3, on the steamship Carpathia. She intends to spend the summer in Chicago, returning to Italy in the early fall.

## OBITUARY

#### William Dressler.

William Dressler, professor of music, died in New York, Thursday morning, July 2, in his eighty-eighth year.

Mr. Dressler, one of the last of the old school of American musicians, was born in Nottingham, England, of German parents, in 1826. He was graduated from the Cologne Conservatory of Music in 1847.

When a young man, William Dressler played first violin at the opera house Wiesbaden, where he was afterward conductor. Coming to America in the early fifties, he traveled through the United States and Canada as solo pianist and accompanist with Ole Bull. After traveling several seasons with concert companies, Mr. Dressler settled in New York, devoting his time to composing, playing church organs, accompanying well known artists and teaching.

His first important New York church position was as organist and choirmaster of the Fourth Avenue Presbyterian Church. Other churches where he played at different times were St. Charles Borromeo's and St. Peter's Roman Catholic, Brooklyn, and St. Peter's Roman Catholic, Jersey City, being at the last named for eighteen years. His work in the Catholic churches led him to compose and arrange much music for that service, which compositions have been used extensively. He was for many years musical editor for the then well known houses of Wm. Hall & Sons and J. L. Peters. Of late years he has devoted himself to composition.

Mr. Dressler was married to Mary Hyde, of Norwich, Conn., who died in 1899. He leaves three children—one son and two daughters, all of them accomplished musicians: Mrs. Theo J. Geisler, of Portland, Oregon; the well known cellist, Mathilde Dressler; and Louis R. Dressler, who is the organist and director of music at All Souls' Unitarian Church, New York.

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